



THE OFFICIAL ORGAN OF THE B.B.C.

Vol. 3. No. 30.

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EVERY FRIDAY.

Two Pence.

OFFICIAL PROGRAMMES OF THE BRITISH BROADCASTING COMPANY.

For the Week Commencing
SUNDAY, APRIL 20th.

LONDON	CARDIFF
ABERDEEN	GLASGOW
BIRMINGHAM	MANCHESTER
BOURNEMOUTH	NEWCASTLE
SHEFFIELD (Relay)	
PLYMOUTH (Relay)	

SPECIAL CONTENTS:

THE KING AT WEMBLEY.

How His Majesty Will Broadcast.

REASONS FOR RELAY.

By P. P. Eckersley.

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By A. R. Burrows.

OFFICIAL NEWS AND VIEWS.

MY PILGRIMAGE TO MECCA.

By Lord Headley.

RATES OF SUBSCRIPTION to "The Radio Times" (including postage to any part of the world): SIX MONTHS, 6s. 9d.; TWELVE MONTHS, 13s. 6d.

Three Attitudes Towards Broadcasting.

"I HAVE looked into the matter of wireless, and have come to the conclusion that it will not do us much good, and cannot do us much harm." That remark was made recently at a certain company meeting. It does not matter by whom or where.

One has heard similar statements expressed by well-meaning individuals to their recalcitrant friends on the subject of church-going. It may be all right when referring to matters of small importance. It seems irrelevant and weak when the subjects are of importance.

The statement was, of course, an *ex parte* one, and referred to one particular line of activity in wireless. But even so, it awakens two trains of thought. In the first place can the effect of wireless on any particular business really be dismissed thus indefinitely? Is each side of it equally true? And in the second place does not the remark give a wrong impression of the value of wireless in general, and of the functions which it is destined to play in the social and even business life of communities?

These questions are of importance when one is thinking of the future. The first leads to and is involved in the larger issue raised by the second. Let us recall what happened when the telephone was first invented by Alexander Graham Bell. Surprising as it may now seem, Bell found it almost impossible to get his invention taken up by the business men whom he approached. They said they had no time to bother with him or his "fool-talking machine."

The telephone succeeded because it caught the popular fancy. While examining it at an exhibition held in Philadelphia in 1876, the Emperor of Brazil dropped the receiver in a startled manner, crying out: "It is speaking!" This made people laugh and soon the public became

interested and took up the invention, in spite of the fact that business men had turned it down.

Human nature is much the same in all ages. Many of us think ourselves fairly cute and far-seeing when, in fact, we are really acting like sheep in a flock. We do what others do, and think as others think. Only here and there is an individual found who looks beyond immediate profit and loss and sees far-reaching applications and advantages.

Coach builders and horse-hirers looked askance at the motor-car at first, but soon the majority of them were wise enough to adapt themselves to the new invention. It will be the same with wireless in all lines. It cannot be kept from serving mankind any more than any other great natural discovery.

There are three possible attitudes to broadcasting—two positive, one negative. First, one may approve, encourage, and enjoy. Second, one may loathe, obstruct, and damn it. Third, one may delude oneself (temporarily) into thinking that it may be ignored. Now there is no such thing as a psychological negative. The reverse of praise is not blame, but absence of comment. Praise and blame are merely variations of the same thought.

These three varieties are evidenced both by the public and also by professional critics. It is immensely interesting and instructive to watch in both these fields the awakening and development of interest, the change of attitude, and the progress of criticism. The evidences of all these are so clear that they might be plotted on charts. It is by the study and consideration of them that we can to some extent assess the value and success of our work, and make plans for the future.

(Continued overleaf in column 2.)

Favourite Hymns of Eastertide.

Sacred Songs that will be Sung this Week.

IT is inevitable that some of the finest hymns in the language should be written around the death and resurrection of Our Lord, and though they may never have attained the popularity of several Christmas hymns, largely because the children do not know them so well, they are, on the whole, superior in quality. Such a great critic, for instance, as Matthew Arnold, a poet himself, too, of the first rank, pronounced "When I survey the wondrous Cross" as the finest hymn in the language, and few will be found to disagree with this verdict.

When Spurgeon Scorned.

The other day a first edition of Dr. Isaac Watts's "Divine Songs," written for little children, and containing such ditties as "Let dogs delight to bark and bite" and "How doth the little busy bee?" was sold at auction in London for much "red gold"; but it does seem amazing that the man who could write "When I survey," a truly majestic hymn, and also the hymn sung every Commemoration Day after the great silence: "O God, Our Help in Ages Past," which has become practically our National Hymn, should descend to such doggerel! "Brethren," said the Rev. C. H. Spurgeon, in his early days—or so the story goes—"we have just finished singing—

"Woe the whole realm of Nature mine
That were a present far too small."

Do you know what the collection amounts to this morning? I will tell you—seventeen shillings and sixpence. The whole realm of Nature is not yours to give, but you can afford more than this paltry sum. It is an insult to your Maker, I am sure you did not realize what you were singing. In order that you may not go away unhappy, there will be another collection at the close of the service."

Inspired by a Storm.

If Watts's hymn is the most majestic in the language, there can be little doubt that "Rock of Ages" is the most popular. It belongs by right to this season, although it was beautifully sung a few Sunday evenings ago by the Radio Quartette, and is fitting for any season. Just after the close of hostilities, a great gathering, international in its character, was held at the reputed "Rock of Ages," in Berrington Coombe, in Somerset, at which thousands attended, in honour of the great hymn and its author, Augustus Toplady, who was at the time he penned his hymn curate-in-charge of Blagdon in the Mendips.

The story is told that Toplady was one day overtaken by a heavy thunderstorm in Berrington Coombe, which is a rocky, pebbly glen, something like a small edition of the Cheddar Gorge, in the heart of the Mendip range of hills. He took refuge from the storm between two massive pillars of rock, and either there or later penned the words which have become immortal.

Written in a Sick Room.

Mrs. Alexander's lovely children's hymn for this season, "There is a green hill far away," was written whilst she was sitting beside the bed of a sick child. Though dangerously ill, the child recovered, and ever afterwards regarded this hymn as her own property. The great composer, Gounod, wrote a beautiful tune to this hymn.

There are, of course, many other hymns, and fine ones, too, associated with Good Friday, such as Faber's beautiful "O come and mourn with me awhile," the translation of Bernard of Clairvaux' great hymn, commencing "O Sacred Head, once wounded," and Cowper's "There is a fountain filled with blood drawn from Immanuel's veins," which the great poet wrote after his

recovery from his first mental aberration, when he had contemplated suicide; but it must suffice merely to mention them, and refer to two or three great hymns for Easter Sunday.

It would probably be well within the mark to say that in almost every place of worship in the land the tune, "Easter Morn," is sung "with Hallelujahs," as the timebooks say, but in Nonconformist churches Charles Wesley's great hymn:

Christ the Lord is risen to-day!
Sons of men and angels say,
Raise your joys and triumphs high;
Sing, ye heavens; thou earth, reply.

is sung to this tune, which is not included in "Hymns Ancient and Modern." In its place is the hymn commencing "Jesus Christ is risen to-day," which is not to be compared for lyric, passion, or literary quality with Wesley's hymn. In fact, the last verse of Wesley's hymn is one of the finest in hymnology:—

King of glory! Soul of bliss!
Everlasting life is this,
Then to know, Thy power to prove,
Thus to sing, and thus to love.

Misquoting by an Unknown Author.

The hymn which appears in "Hymns Ancient and Modern," to which we have referred, undoubtedly inspired Charles Wesley's; the only point is that he improved on the original. It comes to us from the Latin, and is thought to belong to the fourteenth century; but the names both of writer and English translator are unknown. It first appeared in the "Lyra Davidica" in 1708, and Charles Wesley actually added a Doxology to it, which reads thus:

Sing we to our God above,
Praise eternal as His love;
Praise Him all ye heavenly host,
Father, Son, and Holy Ghost.

A far more ancient Latin hymn for Eastertide than the one we have been discussing is "At the Lamb's high feast we sing," which is supposed to belong to the sixth century of our era. It has been often translated, but the version in "Ancient and Modern" is by Robert Campbell, a Scotch Advocate and excellent classical scholar, and appeared in 1859.

A Great Lyric.

There are many other hymns for Easter Sunday, but one which is not often heard upon that day might well emerge into far greater popularity. We refer to that truly great sacred lyric, "Crown Him with many crowns." It is a peculiarly composite hymn, and readers may compare versions, say, in "A. and M." and the Methodist Hymn Book, both, of course, sung to Sir George Elvey's great tune, "Diademata"; but the original was as follows, written by Matthew Bridges, who was born in Maldon, Essex, and died at Quebec:—

Crown Him with many crowns,
The Lamb upon His throne;
Hark! how the heavenly anthems drown
All music but His own.

Awake, my soul, and sing
Of Him who died for thee;
And hail Him as thy matchless King,
Through all eternity.

Crown Him the Lord of heaven,
One with the Father known;
And the best Spirit through Him given,
Endeavour Him to His throne.

All hail! Redeemer, hail!
For Thou hast died for me;
Thy praise shall never, never fail,
Throughout eternity.

Dr. Thring retained only the first eight lines, and wrote the rest of the hymn.

PAUL PRESTON.

Three Attitudes Towards Broadcasting.

(Continued from the previous page.)

No matter how drastic the criticism, when the element of reason is obvious, it is appreciated and taken to heart. Sometimes, however, we feel with Pope that "The eye of a critic is often like a microscope, made so very fine and nice that it discovers atoms, grains, and minutest particles, without ever comprehending the whole, comparing the parts, or seeing all at once the harmony."

And to the few implacable opponents of broadcasting who yet remain we might say: if you really want to hurt me, let us alone; ignore the whole thing. There are a few—a very few—whose periodic comments are an obviously jaundiced and provincial that even if they contained an element of reason it is lost in an atmosphere of absurdity. "No one minds what he says. It is not more than a week ago that I heard him speak disrespectfully of the Equator."

J. C. W. HARRIS.

I HAVE often wondered what would happen to a burglar if he decided to burglar a house in which resided an experimental transmitter (says a writer in *Amateur Wireless*).

I believe that the first line of defence, consisting of the counterpoise, leads-in, mast stays and earth mats, would greatly exercise his nimbleness of mind and foot, and that the second line of defence, consisting of door-frame aerials, long leads for remote control, spare accumulators in the rooms and passages, and "traps" in the shape of live high-tension copper strip, would make the hardest villain take to knitting socks as a means of livelihood!

Woman & Wireless.

Radio a Great Home Maker.

IT has been said that the Lyceum Club first brought to women the liberty of the latch-key. That revolution of convention attracted women out of doors. It is now claimed that wireless will do something which will make women forget about their latchkeys by keeping them indoors.

Wireless broadcasting is unconsciously giving us new ideas—or, rather, restoring the ideas of out-of-date conventions. During the past few years, home has had rather a bad time. It has been neglected because it was dull, and because housewives, after the drudgery of the day, have insisted upon taking their pleasures out of doors. Parents have winked their eyes at children giving the hearth a wide berth in favour of outside pleasures on the ground that "there was nothing much to do at home."

But soon we shall be singing "What is Home Without a Wireless Set?"

Listening Wives Cannot be Lascivious.

"It is a monotony breaker and a loneliness dispeller," said an aged grandmother the other day. "It is the finest household invention of the age. Housewives have far more time on their hands nowadays than they had when I was young. We had no roller carpet-sweepers, nor vacuum-cleaners, nor soap that would do the washing while you wait. We had to work hard and long. That was why we never thought of latchkeys."

Now, with this wireless broadcasting, a woman can sit at home and take her pleasure. It's wonderful. And it keeps her young children interested and happy, while the older ones, too, will be saved from parading the streets or going out night after night in search of amusement. Why, it's a great homemaker."

BERNARD FRANKS.

Dinner Speaking.

A Talk from London, by the Rev. A. J. Waldron.

MOST people who fail deserve it, because they are always telling us they cannot make an "after dinner speech."

If you want to succeed, you must get rid of this disbelief in your own ability. Make up your mind that you can do it. Belief in yourself is three-parts of the way towards success. "Courage" yourself!

An after-dinner speech is neither an oration nor a lecture—it is just a little conversation to friends—on your feet.

Don't start with an apology or indulge in a preface. Get right there at once.

If the toast you have to propose is coupled with another name, try to make a play on the name, humorous or witty, in as few words as possible, also on the subject of the toast.

Be Kind and to the Point.

Wit is humour in a word or a sentence; banter is wit amplified. If the toast is to the ladies, never criticize them; remember an ounce of kindness and tact is worth more than six pounds of feathered wit.

When you tell a story, don't spoil it by comments. Some of the best stories are ruined by too many words.

"Where can I get stories, which are not chestnuts?" you ask.

In the 'bus, train, tram and street, as well as from books and papers. In this country, if you are very curious, people call you "Nosy," in America, they say "Rubber," which is an abbreviation for "Rubber-Neck."

An Englishman travelling in an American car saw on a woman's lap a very ugly baby. He leaned across and gazed at it intently, looking at it from every angle. At last, the woman got angry at the staring of the man, and, catching his eye, said "Rubber!" "Thank goodness!" replied the Englishman: "I thought it was living!"

A Joke on Salad.

You will often find the subject of the toast will lend itself to an apt story, especially if it be your country dinner. Tell it in dialect manner if possible.

It is rarely wise to praise the menu. The only possible reference to the food must be in the nature of a kindly joke or a *bon-mot*—such, for instance, when a guest said to Douglas Jerrold: "The salad was gritty." "Gritty!" cried Jerrold. "It's simply a gravel path with a few weeds in it."

When you are on your feet, never apologize. Get on with it. There are few banquets where anything but reasonable nonsense is required.

Where to get Your Topics.

If it is a business dinner, don't talk "shop," if it is avoidable. Talk optimism, speak of the funny side of your life, about the faces of your customers or clients. Dickens should help you. His characters are with us every day.

If I were hard up for a topic, I would guarantee to get one in an evening stroll through the streets, not forgetting the coffee stalls and a chat with the policeman: then on the way home by 'bus, tram or train, talking to the people who sat next to me. Such a speech would do honour to a Mansion House banquet or a nocturnal festival.

In preparation, you will find that walking and listening will stimulate thoughts. Write some notes when you are enjoying the musical part of the programme. You may write your speech, but don't read it, and do not try to memorize it unless you are used to such a thing.

Write your notes on a card in large letters, so that you can see the words clearly.

Official News and Views.

Gossip About Broadcasting.

RECENT tests at Wembley have demonstrated that the King's inaugural speech at Wembley will be distributed instantaneously over the whole of the grounds; as, in fact, will the other opening speeches. Wherever one may be in the great exhibition on this significant occasion one will be able to hear the natural voice of His Majesty, without any suggestion of exaggeration or distortion, addressing his assembled subjects.

Tests for Wembley.

During the tests a varied programme was keenly followed by a number of experts and was pronounced generally satisfactory. One of the items was the transmission of the singing of the National Anthem by the Chapel Royal vocal quartette. The whole series of rehearsals and tests was extremely entertaining, and its testimony to the possibilities of the magnification of music was striking.

An Amazing Scientific Fact.

A letter has been received by Mr. E. Hope-Jones from Sir Frank Dyeon in which it is pointed out that Greenwich Observatory listens to the B.B.C. Time Signals, and compares the time at which they are transmitted with the time at which they get them back. The result is that, on an average, they come back to them nine one-thousands of a second before they went out, or rather before they should have gone out! This means that there is no lag due to relay, but that, on the other hand, the lag anticipated has been a shade over that allowed.

A Romantic Relay Station.

One of the most interesting buildings connected with broadcasting in this country is the Union Grinding Wheel in Corporation Street, Sheffield, which houses the Relay Station there. A four-wired caged aerial is erected from a pole roughly sixty feet high to a chimney approximately one hundred and twenty feet high. The Union Grinding Wheel is situated in the heart of Sheffield and was erected over a hundred years ago. It is difficult now to imagine that at that time it was surrounded by green fields and country lanes, so much so that special houses were built for the workers.

Charles Reade and the Wheel.

In writing "Put Yourself in His Place," Charles Reade, the novelist, mentions several events that occurred near the Wheel during the "rattening" period of Sheffield history, when a reign of terror existed in the city. Many of the rooms in the Wheel are still tenanted by grinders, who still follow the trades of their grandfathers. One of the grinders has been working there for over seventy years.

Four New Stations.

Provided the question of sites and the supply of generators does not hold us up seriously, we expect to open Relay Stations in the following order, at the following times:—

Edinburgh	May 1st.
Liverpool	June 1st.
Leeds and Bradford ..	July 1st.
Hull	August 1st.

We shall do our best to fulfil this programme, but it must be realised that there are certain matters outside our control which may delay the schedule. The question of the Leeds and Bradford station will require special consideration, and the date of opening that station may be subject to alteration. We have asked the Post Office for permission to increase the power of 200 watts, when and where it is necessary.

For London Listeners.

It is hoped that commencing Monday, April 28th, 1924, and until further notice, we

shall transmit from 3.30 to 4.30 p.m. each Monday and Wednesday a programme of orchestral and organ music from Shepherd's Bush Pavilion. This will take the place of the Wireless Trio Concerts ordinarily given, and will have the full advantages of a medium-sized and excellent orchestra, and an organ which is considered almost unique. It is spoken of as "the organ with the human voice," because one of its stops gives an effect which is very closely allied to the human organ, more nearly approaching it in imitation than the ordinary vox humane stops in organ. On these occasions the programme arrangements will be given as follows:—

3.30 p.m.—Talk.

3.40 p.m. Musical programme from Shepherd's Bush Pavilion.

4.20 p.m.—Talk.

An Easter Party.

On Easter Monday a special Children's Party will be given from 2.0 during the Children's Hour, consisting of recitations, songs, stories, pianoforte selections. The programme will be given by:—

Miss Leonie Elworthy, Miss Dorothy Elworthy, Miss Jay Richard, Miss Phyllis White, Miss Winifred White, Miss Cora Wilcock, and Master Sydney Smith, all of whom have previously broadcast, and whose ages vary from 12 to 18 years.

Loud Speakers in Church.

An interesting experiment is to be attempted at the Hyde Street Wesleyan Church, Manchester Square, London, W.1, on Good Friday evening, when the London programme will be broadcast in the church by means of loud speakers. The church doors will open at 7.15 p.m.; at 7.30 Organ Solos will be rendered by Mr. George Middleton Rowe, I.R.A.M., A.R.C.M., organist of the church, and devotional readings will be given by the Rev. J. Gordon James. At 8 o'clock the transmission of our programme from the London Station will begin.

Programme Items.

The London afternoon programme on April 20th, contains concerted items by the Georgian Singers, violin groups by Miss Daisy Kennedy, songs by Miss May Blyth of the British National Opera Company, and Mr. Gale Gardner (Tenor), and harp solo by Miss Sidonie Coossens, one of the best English harpists, who is giving in the programme the first performance of Cyril Scott's Celtic Dance, as well as other items by this composer, and Debussy.

The Children's Corner at 3 p.m. will be S.R. to all Stations from the London Studio.

In the evening at 8 p.m. extracts from the music to Wagner's wonderful Opera "Parsifal" will be given by the augmented Wireless Orchestra, conducted by Mr. Percy Pitt, the Musical Conductor to the B.B.C. The artists are Miss Constance Willis (Contralto) and Mr. Walter Hyde (Tenor).

At 8.45 p.m. there will be an address by the Right Rev. the Lord Bishop of London.

Talks to School-Children.

It has been estimated that some 20,000 to 30,000 school children listened to the recent talk by Sir Wallford Davies from 2.0 on Music. Received in about 100 schools, the experiment was a success, and the President of the Board of Education, who was listening in Whitehall, expressed himself as gratified at the test. After Sir Johnstone Forbes-Robertson's talk on Shakespeare, Sir Francis Youngblood will talk to scholars on May 9th on "The Climbing of Mount Everest."

Reasons for Relay.

By P. P. Eckersley, Chief Engineer of the B.B.C.

THERE seems to be need for a straight talk on the subject of relay stations. Let us lay down once more the definite reasons for these stations, their functions, their operation, and so on.

I say that crystal reception over fifteen miles from a main station or any reception over thirty miles is possible, but not perfect as regards signal strength. Over this distance the user must have a more expensive set, and he is then at the mercy of interference. Wishing, as always, to study majorities, we realize that many poorer people are unfairly treated if they live outside a radius of fifteen to thirty miles from a main station. It would, therefore, seem to be obvious that more stations are required in densely populated areas. But the wavelength and jamming situation prevents us erecting main stations at these centres. Thus the stations must be designed to be of less power, and the power of 100 watts has been chosen for use at relay stations.

Jamming Soon Grows In.

Now 100 watts is 1/15 of the power of our main stations, the range is reduced by about 1/3, and I should say five miles is the limit for a good crystal set; outside this range the jamming situation with however many valves makes good reception impossible. Thus, the relay station is only designed to serve the particular city or town in which it is located. Those outside the five-mile radius should get results, and good ones, but jamming soon creeps in.

The question remains, however, is 100 watts enough to serve the town or city as such? In Sheffield, it would appear that the opinion is unfavourable to 100, and leans more to 500. Is it the desire of those just outside the city to get louder signals, and every time we increase the power, shall we get another discontented fringe, I wonder? Or is it that those close to the station are feeling the need for simpler types of aerial? Again, I wonder!

Whatever it is, Sheffield and other stations must rest assured that a very careful investigation of the point will be made, and that already we have asked the Post Office for permission to increase power.

Demer Rumour Busy.

What is more serious is that all sorts of wild rumours are flying about that Plymouth is more powerful than Sheffield. I am reported to have said so. I did not. I said that it was possible, if permission were obtained, to increase the power to 150 or 200 watts. It is rumoured that the new London Station in Oxford Street will give crystal reception easily up to forty miles; that Leeds is to have all their electric-power stations remodelled in order to cope with the load that is to be taken by the projected high-power relay station. In the old days one worked in obscurity, and if one did increase the leading on an induction, there wasn't a rumour that all designs of the Marconi Company were to be remodelled. Now one has but to breathe the word "watts," and the wildest rumours circulate.

May I officially, in an official organ, speaking in an official way, say that no town or city will be favoured more than another, either in the matter of power, premises, directors, or even the hardness of the copper in the aerials?

More New Stations.

Sheffield is just the same power as Plymouth, and Plymouth is just the same power as Sheffield, although admittedly the types of apparatus are not identical, and doubtless the Sheffield apparatus may be improved—"time makes

ancient good uncouth." Delivery of apparatus is most difficult, but if our programme can be fulfilled, it will be. The only thing that may delay matters is the question of delivery of material. (A list of the new stations is given on page 131.)

Doing Our Best.

To clear up any misconception about Leeds and Bradford and their half-kilowatt station (span Sheffield and read on), it has been proposed to erect the station half-way between the two places. Seeing that the station has to feed from two or three miles out, the power will naturally be greater; but as regards service, neither the people of Leeds nor Bradford will be better off than those of Sheffield. It seems ridiculous that I should have to write all this, but let us live and let live, and let our critics realize that we are under considerable difficulties, doing our best to give everybody an equal chance.

There will be other relay stations besides the ones mentioned; but, so far, the Post Office has not decided which cities or towns shall be chosen. (Littleville-by-the-Mud, please note.)

But what of all the towns outside—where do they come in?

Mopping Up the Unserved Areas.

The high-power station is our present policy, and we hope a right policy. This would "mop up" all the areas not served so far.

Why not two high-power stations, and do away with relay stations?

Simply because we feel that one is enough at present, and that relay stations have a local civic interest and a local programme, too. Why don't you develop this at relay stations more? Because of the lack of apparatus soon to be overcome. Any more? Yes, a letter came this morning, and it said something like this:—

"Instead of squandering so much money in opening new stations, it would be more to the benefit of listeners if you were to pay more attention to, and periodically overhaul, your machinery, which is continually getting out of order, resulting in breakdowns in the performance nearly every week."

"Surely, this could be done in the early part of the day instead of in the progress of the entertainment, which is very irritating to your subscribers who have the right to be considered in such an important matter."

Can anyone offer me a nice job counting the eggs on a poultry farm?

WIRELESS WORDS.

A PROPOS of the recent "Gog and Magog" letter on Wireless and its strangely new vocabulary. I understand that some of its technical words are creeping into common speech (says a writer in *John's London's Weekly*). A friend of mine who arrived at his office very hoarse the other day was promptly greeted with the remark, "Hallo, old man, you have a very poor crystal to-day." Another friend asked him why he was "making a noise like atmospherics." Finally, when his cold was better, he was congratulated "on having acquired a loud speaker at last."

A correspondent writes: "One frequently reads in periodicals dealing with Radio transmission, that certain signals (music or speech) were relayed to listeners in London and elsewhere. Some people think this incorrect and that it should be 're-laid.' What do you say, please?"

"Relayed" is correct. This is, of course, not specially a wireless word. It is the French *relayer*, meaning to use relays of help or power of one sort or another.

Listeners' Letters.

(All letters to the Editor to be acknowledged must bear the name and address of the sender. Anonymous contributions are not considered.)

Listening In Church.

DEAR SIR,—It may interest you to know that for the last two Sundays we have reproduced in this church the hymns, religious address, etc., broadcast from the Manchester Station. It has caused quite a large amount of interest lately, and we have had large "congregations" who have popped in after church hours to hear this reproduction.

I do not know if we are the first church in England to do this, but we are certainly first in this district. We are continuing the experiment for a few more Sundays. We have erected an indoor aerial in the church itself and use a four-valve set and loud-speaker.

Yours sincerely,

W. MILNER SWIFT,

Vicar of St. James (Letchford), Warrington.

All Stations On a 2-Valve Set.

DEAR SIR,—I notice in *The Radio Times* a letter from "Valve Set Rotherham" who complains that unless there is an S.B. programme on, he can only receive Sheffield Station on his 3-valve set. This should not be so, because I possess a 2-valve set and can use my loud-speaker on all the British Broadcasting Stations, as well as several continental ones, even when Sheffield is transmitting.

With his 3-valve set, "Valve Set" should be able to receive all the B.B.C.'s stations quite clearly.

Yours truly,

Rotherham.

E. S. S.

Across the North Sea.

DEAR SIR,—I have just received from Christiania a paper which gives a full report of the broadcasting of Sinding's *Frøkingemusiken*, and I am sending you a translation, which reads as follows:—

"A Norwegian speaker was yesterday for the first time reported over the North Sea. The speaker was Chr. Sinding. First there was a concert and the *Frøkingemusiken* was played under excellent atmospheric conditions by the Royal Air Force, and under the conductorship of Sinding himself. The music was absolutely distinct, so one had great pleasure in listening to the music for the sake of the music alone, and the fact that it was broadcast over the North Sea by wireless, made the concert only the more interesting."

"The concert started at ten minutes to ten, Norwegian time, and lasted about ten minutes. When the concert was over, an English voice was heard, saying that the conductor would speak a few words to his countrymen across the North Sea. What Sinding said was that he was grateful that he had had an opportunity to conduct his *Frøkingemusiken* for his own countrymen through that wonderful instrument, and that it had been for him a thing which had caused him great pleasure."

"There were several phrases of Sinding's which could be heard distinctly as the music itself. As far as we remember, this is the first time that a Norwegian voice has been heard across the North Sea—at any rate, under such ideal conditions as last night."

I have also had letters both from friends in England and in Norway, stating that the broadcasting was a very great success, so we are very thankful to you for having given us this splendid opportunity to hear what broadcasting can do.

Yours faithfully,

N. K.

PEOPLE IN THE PROGRAMMES—GOSSIP ABOUT ARTISTES & OTHERS

He Had Finished.



MISS SUZETTE TARRÉ

together?

"Age," he replied. "I've lost me' ball."

Duke to Broadcast.

THE DUKE OF DEVONSHIRE, who has been broadcasting lately, is one of the biggest landowners in England, and in addition to Chatsworth, his principal residence, he possesses some half-a-dozen palatial establishments in various parts of the country. One of these, Bolton Abbey, in Yorkshire, is visited by him comparatively rarely, and then only in the shooting season.

A Noble "Poacher."

ON one occasion, the Duke of Devonshire arrived at Bolton Abbey unexpectedly overnight, and in the morning early he went out alone with his gun. After walking some time he came upon a hare in a secluded part of the estate, fired at it and killed it.

The Duke secured his prize, then turned to find himself looking into the barrel of another gun held at the "present" by a lad of about fifteen.

"Got 'ee, Mr. Poacher!" cried the boy, exultingly. "Now you must come along o' me to you house"—and he indicated by a movement of his head the gamekeeper's cottage, half hidden amid the trees and tall bracken.

"My father lives there. He'll be 'emmut to say to 'ee."

"Mr. Poacher" meekly obeyed, and in due course they reached the place, when the boy was seized nearly out of his wits by the discovery of the identity of his "prisoner." But the Duke took it all in good part, and after complimenting his captor on his zeal, he presented him with a sovereign as a souvenir of his "capture."

The Cuddie's Hope.



MR. ALEXANDER HOPE

he was a singer.

It so happened that he was completely off the game, with the result that, by the time they reached the turn, he was nine down.

Just as he was about to drive at the tenth, his caddie, who had overheard the introductory remark, said to his companion: "What a golfer! I hope to goodness that his partner doesn't ask him to sing!"

Schoolboy Logic.



MISS OLGA TELBRA

your mother wrote this? Look at it."

Tommy looked at the straggling handwriting for a moment in perplexity, then a bright idea occurred to him, he said:—

"Well, miss—mother stuttern!"

An Authority on the Near East.



CANON PARFITT

in Jerusalem, and he opened the first British schools at Baghdad and Mosul. He has also travelled extensively in Europe, Persia, and India.

During frequent journeyings in various parts of Turkey, Canon Parfitt obtained much valuable information which he utilized as a writer and lecturer on the war aims of the Central Powers. He has published many books and pamphlets, and is a recognized authority on the affairs of the Near East.

A Difficult Problem.

BISHOPS are often noted for their wit; but few are wittier than the Bishop of London, who is to broadcast on April 20th.

At a dinner party not long ago, the lady who sat next to him was obviously under the impression that she was bound to keep the conversation at a high level.

With great gaiety, she began: "My lord, no doubt you have many serious questions to deal with in your official capacity. Now, what is the most difficult problem that has confronted you since you took office?"

At that precise moment the Bishop's serviette was slipping off his knee.

"Keeping a serviette on this silk apron," he replied, with equal solemnity.

She Had Had Some.

THE BISHOP OF LONDON, who is a bachelor, is fond of telling how he once preached a sermon on the beauties of married life.

Afterwards two Irishwomen coming out of the church were heard commenting upon his address.

"Twas a fine sermon he gave us," said one.

"It was, indeed," replied the other, "and I wish I knew as little about the matter as he does!"

Bee As Wireless Artists.



MR. R. E. RICHARDSON

him of a bee from GNG.

Next morning, he received a telegram from Shetland, stating that the bee's humming had been distinctly heard, like the drone of an aeroplane. Later, he heard from a sailor friend that he had picked up the sound in the Baltic.

He Thought it a Compliment.

AN amusing story is related by Mr. Robert Radford, the distinguished bass singer, who is to broadcast from London, on Thursday, April 24th.

When he was with the Beecham Opera Company, after a dress rehearsal of Mozart's *Sevgilio* a stage electrician approached him enthusiastically.

"I reckon you won't be long in grand opera," he said.

"Why not?" asked Mr. Radford.

"Well," was the reply, "you are sure to get a chance in the next big revue!"

Why She Didn't Hurry.



MISS ISABEL DAVIES

said, "Why didn't you come sooner?"

"Oh, was that you?" replied the housemaid. "You kept on so regular that I thought it was only the telephone!"

BROADCASTING AND BOOKS.

SO far as books are concerned, I do not think that broadcasting will seriously affect the increased interest in literature during the past few years. I do not believe that this new faith in books will ever recede. Every new source, from which may spring fresh stimuli for the larger and wider distribution of literature, must be seized by all those upon whom rests the responsibility. The slightest current of wind must be harnessed (says G. H. Grubb in the *Outlook*).

Broadcasting may be a new channel for information about books, of which there is not nearly enough. It's more than likely, if the medium is used wisely, well, and economically, that many people will come to realize that they have neglected a source of interest and entertainment.

At present, there are signs that by way of broadcasting, millions of people will come to know books, who, before the advent of wireless, never gave them a thought.

WIRELESS PROGRAMME—SUNDAY (April 20th.)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

LONDON.

3.0.—Time Signal from Big Ben.

3.0-5.0. THE GEORGIAN SINGERS.

Sailors' Chorus J. Perry

"Little Tommy Went a-Fishing"

J. G. Macey (2)

"All Erin is Calling, Mayvouchan"

DAISY KENNEDY (Solo Violin).

Allegro Anon.

Lullabye Barthele 18th century

Minuetto Milandre

Variations Cavalli-Kreisler

MAY BLYTH (Soprano) of the B.N.O.C.

"Jewel Song" ("Faisla") Gounod

GALE GARDNER (Tenor).

"It Was a Lover" F. Austin (1)

"In Dreams Floating" G. Oldroyd (4)

"Chorinda" Motzka (5)

SIDONIE GOOSENS (Solo Harp).

"The Maid with the Flaxen Hair" Debussy

"Arabesque" Debussy

The Georgian Singers.

"Italian Salad" R. Gence (2)

"Comrades in Arms" A. Adams (2)

Daisy Kennedy.

Viennoise Folk Song, "Paradise" Kreisler

"Melodie Tartare" Kodoff

"The Witch's Sabbath" Goldmark

MR. J. D. SYMON on "The Byron Centenary."

May Blyth.

"A Brown Bird Singing" Wood

"John" Lohr

"Hole in the Fence" Russell (1)

Sidonie Goensens.

"Lotusland" Cyril Scott (4)

"Celtic Dance" (1st Performance)

Cyril Scott

The Georgian Singers.

"Crossing the Plains" Perry

"Slumberland" Hope

Daisy Kennedy.

"Souvenir de Moscow" Wieniawski

May Blyth.

"Love's a Sailor" Kent

"If Thou Dost Care" Bettensworth-Pope

"Good Morning, Brother Sunshine"

Lohmann

Gale Gardner.

"The Ladies of St. James" Cowen (5)

"The Donkey" M. Bady (1)

"The First of May" Stewart (4)

Sidonie Goensens.

"Serenade" Hasekman

The Georgian Singers.

"Simple Simon" H. Hughes (1)

"The Long Day Closes" Sullivan (11)

Announcer: R. F. Palmer.

5.0-5.30.—CHILDREN'S CORNER. S.B. to

all Stations.

8.0.—Time Signal from Big Ben.

Radio Gram.

S.B. to other Stations.

THE AUGMENTED WIRELESS

ORCHESTRA.

Conducted by

PERCY PITT.

Artists:—

CONSTANCE WILLIS (Contralto).

WALTER HYDE (Tenor).

(Both of the British National Opera

Company.)

Prologue.

Kilgusor's Magic Garden.

The Duet (Act II).

8.45.—The Right Reverend the Lord BISHOP OF LONDON. S.B. to other Stations. Good Friday Music. Grail Scene.

10.0.—TIME SIGNAL FROM GREENWICH and GENERAL NEWS BULLETIN. S.B. to all Stations, except Cardiff and Manchester.

Local News and Weather Forecast.

10.15.—Close down.

Announcer: C. A. Lewis.

BIRMINGHAM.

3.0-5.0.

THE STATION PIANO QUINTETTE.

Under the Direction of

FRANK CATELL.

Serenade, "Lyric" Elgar

STRING QUARTETTE.

First Movement from String Quartette

No. 14 in E Flat Mozart

GERTRUDE JOHNSON (Soprano).

"Come Unto Him" ("The Messiah")

Handel (1)

Piano Quartette.

No. 4 in E Flat Major Beethoven

Gertrude Johnson.

"With Verdure Clad" ("The Creation")

Haydn (11)

LEONARD DENNIS (Solo Cello).

Sonata in F Major De Beeth (1833-1759)

FRANK CATELL (Solo Violin).

"Fughetta," Op. 42 Beethoven

Gertrude Johnson.

"Immortality" }

Lullaby }

"The Blackbird Song" }

String Quartette.

No. 21 in D Major Mozart

Piano Trio in F Gade

Announcer: H. Cecil Pearson.

5.0-5.30.—CHILDREN'S CORNER. S.B. from London.

8.0-10.15.—The entire Programme S.B. from London.

Announcer: Harold Coney.

BOURNEMOUTH.

3.0.

ORGAN RECITAL.

played from Bournemouth Arcade.

ARTHUR MARSTON, Organist.

"Grand Chœur" Salomon

Fourth Sonata Schubert

(a) Allegro Andante; (b) Andante; (c) Fugue.

3.30.

GERALD KAYE (Tenor).

"Thanks Be to God" Stanley Dickson (5)

"Cast Thy Burden" B. Hambro

"Eastertide" S. Liddin (1)

(With Cello obligato by Thomas

Illingworth.)

WAVE-LENGTHS AND CALL SIGNS.

LONDON (2LO)	-	-	365 Metres
ABERDEEN (2BD)	-	-	495 "
BIRMINGHAM (5IT)	-	-	475 "
BOURNEMOUTH (6BM)	-	-	385 "
CARDIFF (5WA)	-	-	353 "
GLASGOW (5SC)	-	-	420 "
MANCHESTER (2ZY)	-	-	375 "
NEWCASTLE (5NO)	-	-	400 "
SHEFFIELD (6FL)	-	-	343 "
PLYMOUTH (5PY)	-	-	330 "

3.30. The Organ.

"Madrigal" Lemaire (11)

Verset de Procession on "Adieu To"

Boclin

Hymn, "Jesus Christ is Risen To-day"

(A. and M. 134)

3.45.—The Rev. H. C. CASWALL, M.A.,

Hon. C. F. St. Mary's Church, Bourn-

mouth; Religious Address.

4.0. The Organ.

Hymn, "Come, ye Faithful, Raise the

Strain" (A. and M. 133)

"Andantino" Cesar Franck

"Cantilena in A Flat" Schubert

4.15. Gerald Kaye.

"Easter Flowers" Sanderson (1)

"Pania Angelica" Cesar Franck

"Easter Hymn"

17th Century, arr. F. Bridge

(With Cello obligato by Thomas

Illingworth.)

4.25. The Organ.

"Triumph Song" Arthur Baynes

4.35. THOMAS E. ILLINGWORTH (Solo Cello).

"Meditation" Squibb (1)

"Cantilena" Schubert

4.45. The Organ.

Larghetto in F Sharp Minor

G. B. Waddy (11)

"Hallelujah Chorus" Handel (11)

5.0-5.30.—CHILDREN'S CORNER. S.B. from

London.

8.0-10.15.—The entire Programme S.B. from

London.

Announcer: John H. Raymond.

CARDIFF.

3.0-4.30.

JOHN HUNTINGTON Vocalist

VERA McCOMB THOMAS

Solo Pianoforte

CYRIL HELLIER Solo Violin

HILARY EVANS Solo Flute

EDITH LESTER JONES Recitals

Pianoforte Solo:

"Nocturne" (Op. 9) (for left hand only)

Schubert

Etude, "Dragon Fly" Paderewski

Songs:

"An Arab Love Song" B. M. Stewart

"H Love's Content" Ed. Gerson

Flute Solo:

Andante and Presto Paganini

Violin Solo:

"Caprice Viennois"

"Aucassin and Nicolette" Fritz Kreisler

Songs:

"The Devout Lover" M. F. White

"Light of Stars" Yvonne Sanger

Recital:

Scene from "The Trojan Women"

Barthelme

Flute Solo:

"Welsh Fantasia" Griffiths

Songs:

"To-Morrow" Fredk. Keel

"In Antica" Nathan

Violin Solo:

"Stavische Tanzweisen" Dvorak

"On Wings of Song" Mendelssohn

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 161.

WIRELESS PROGRAMME—SUNDAY (Continued from the facing page.)

The letters "S.B." printed in italics in these programmes signify a simultaneous broadcast from the station mentioned.

5.0-5.30.—CHILDREN'S CORNER. *S.B. from London.*

5.10. LLANDAFF CATHEDRAL SMALL CHOIR.

Easter Hymn, "Jesus Christ is Risen To-day" (124 A. and M.).
Anthem, "Sing Praise" *Gounod*
The Rt. Rev. the Lord BISHOP OF LLANDAFF, Religious Address.
Hymn, "The Day Thou Givest, Lord, is Over" (177 A. and M.).

Eastertide.

SPRING AND THE BEAUTY OF THE EARTH.

5.30. THE STATION SYMPHONY ORCHESTRA.

Conductor, OLIVER RAYMOND.
Vocalist, WILLIAM LEWIS (Tenor).

I. Overture, "Easter" *Rimsky-Korsakov*
II. Four English Dances (First Set) *Frederic Chopin*

III. Three Trios of May (First Performances) *Anton Pyrold*

(a) "The Little Buds"; (b) "May is Only Seventeen"; (c) "The Blues of the Skies."

IV. Prelude, "Redemption" *Cesar Franck*
V. "Spring Song" *Mendelssohn-Guinead*

VI. "Pine Song" ("The Master-singers") *Wagner*

VII. "Carnival" *Spenden*

VIII. Suite, "To the Sun" *Fossileto*
The National Anthem.

GENERAL NEWS BULLETIN.
Local News and Weather Forecast.

10.20. Close down.
Announcer: W. K. Settle.

MANCHESTER.

5.0. THE MANCHESTER WIND QUINTETTE.

Flute.....J. LINGARD
Oboe.....S. WHITTAKER
Clarinet...H. MORTIMER
Horn.....O. PARISH
Bassoon...A. C. CAMDEN

Quintette, Op. 57.....*Lefebvre*
Quintette.....*Holbrook*

(a) Lament. (b) Scherzo.
ELEANOR LOMAS (Soprano).

"Wild Flowers".....*Montague Phillips*
Quintette.

"Walking Tune".....*Grainiger*
"Cello".....*Purcell*

"Andante".....*Burthe*
"Minuet".....*Lally*

"Scherzino".....*Schock*
Eleanor Lomas.

"The Wood Pigeon".....*Liza Kshatna* (1)
"The Wren".....*Martin Shaw* (2)

"Easter Carol".....*Quintette*
Quintette in F Major, Op. 81.....*Quintet*

Eleanor Lomas.

"Menuet".....*Del Aquia*
Trio for Flute, Oboe and Clarinet *Vol Haurm*

Quintette.

Pastorale.....*Pactus*
Prelude and Minuet.....*Pactus*

Pasacaille.....*Burthe*
Toccata.....*Schock*

5.0-5.30.—CHILDREN'S CORNER. *S.B. from London.*

THE "ZY" OPERA COMPANY

"THE DREAM OF GERONTIUS."

by Sir Edward Elgar (11)

Subjects:

The Angel...RACHEL HUNT (Contralto)
Gerontius...JOHN PERRY (Tenor)

Priest.....LEE THISTLE.
Angel of the Agony...THWAITE (Baritone).

"ZY" Opera Chorus trained by SAM WHITTAKER.

"ZY" AUGMENTED ORCHESTRA.

Conducted by DAN GODFREY, JUNR.
Notes by MOSES BARITZ.

5.0.—"The Dream of Gerontius," Part I.

5.45.—Hymn, "Jesus Christ is Risen To-day."
The Very Rev. J. GOUGH McCORMICK, D.D., Dean of Manchester: Religious Address.

Hymn, "Jesus Lives."

9.0.—"The Dream of Gerontius," Part II.

GENERAL NEWS BULLETIN.

Local News and Weather Forecast.

10.20.—Close down.
Announcer: Victor Sargitt.

NEWCASTLE.

Symphony Concert.

5.0. THE STATION ORCHESTRA.

Conductor, WILLIAM A. CROSSE.

Overture, "The Master-singers".....*Wagner*
Margaret Thackeray (Contralto)

"Noble Signor".....*Mozart*
"Vol Che Sapete".....*Mozart*

LAMBERT HARVEY (Tenor).

"Country Song".....*Holt* (11)
"Marching Song".....*Holt* (11)

OLIVE TOMLINSON (Solo Pianoforte).

Concerto in A Minor.....*Grieg*
Orchestra.

Symphony No. 1 in C.....*Beethoven*
Margaret Thackeray.

"Parted".....*Sarti*
"Divinites du Styx".....*Chab*

Olive Tomlinson.

Items Selected.

Lambert Harvey.

"Love Sounds the Alarm".....*Handel*
"Ely Mavourneen".....*Handel*

Orchestra.

"Sigmund Jorsfeller".....*Grieg*

5.0-5.30.—CHILDREN'S CORNER. *S.B. from London.*

5.0-10.15.—The entire programme *S.B. from London.*

Announcer: C. K. Parsons.

ABERDEEN.

5.0. JULIAN ROSETTI (Solo Pianoforte).

Andante Rhapsody and Polonaise in E Flat *Chopin*

5.15. WILLIAM HARKINS (Solo Clarinet).

"Fantasia on Coppelia Ballet" *arr. W. A. Crosse*

5.25. ALEX LEITCH (Tenor).

"Walt Her, Angels" ("Jephtha") *Handel* (1)

5.30. BURNETT FARQUHAR (Solo Flute).

"Silvery Swans".....*Harpill*

5.45. Julian Rosetti.

"Two Songs".....*Grieg*

Alex Leitch.

"Star of Bethlehem".....*Adams* (1)

5.50. William Harkins and Burnett Farquhar.

"Pretty Mocking Bird".....*Bishop*

4.0. Julian Rosetti.

"Fantasia on Midsummer Night's Dream" *Mendelssohn-Liszt*

4.15. Alex Leitch.

"Oh! for a Closer Walk".....*Foster* (11)

4.20. Burnett Farquhar.

"Grand Fantasia" ("The Bohemian Girl") *Dalfe*

4.25. Julian Rosetti.

Andante in F Major.....*Beethoven*

4.35. William Harkins.

"Pasquade".....*Moris*

4.45. Alex Leitch.

"The Better Land".....*Couch* (1)

"The Holy City".....*Adams* (1)

5.0-5.30.—CHILDREN'S CORNER. *S.B. from London.*

5.30. Religious Service relayed from OLD MACHAR CATHEDRAL.

Minister, The Rev. Dr. MACGILCHRIST.

Organist, MARSHALL M. GILCHRIST.

10.0.—NEWS and Weather Forecast. *S.B. from London.*

Local News.

10.15.—Close down.
Announcer: H. E. Jeffrey.

GLASGOW.

5.0-5.0. THE BAND OF THE CITY OF GLASGOW POLICE.

By permission of A. D. Smith, Esq., Chief Constable.

Conductor, J. D. MATTHEWS.

Procession of the Sirdar from "Caucasian Sketches".....*Ippolito-Idem*

Overture, "Land of the Mountain and the Flood".....*McGinn*

Selection, "Carmen".....*Bizet*

Cornet Solo, "Bouquet de Jodelyn".....*Godard*

(Soloist, Band-Sergeant W. Gresson.)

5.32. ELIZABETH R. STARK (Soprano).

"Easter Flowers".....*W. Sanderson* (1)

"Easter Hymn".....*G. Baskin*

5.42. Band.

"Cello Rhapsody".....*Cyril Jenkins*

Morison, "Les Cloches de St. Mala".....*Rosmer*

"Reminiscences of Tchaikovsky".....*arr. Godfrey*

"In a Monastery Garden".....*Kelcey*

4.15. Elizabeth R. Stark.

"A Legend".....*Tchaikovsky* (1)

"Easter Hymn" ("Cavalleria Rusticana") *Mascagni*

4.25. Band.

"Petite Suite de Concert" *Coleridge-Taylor*

Selection, "Madame Butterfly" *Puccini* (1)

Intermezzo, "The Mill in the Black Forest" *Eilenberg*

Overture, "William Tell".....*Schubert* (1)

5.0-5.30.—CHILDREN'S CORNER. *S.B. from London.*

5.0-10.15.—The entire Programme *S.B. from London.*

Announcer: Herbert A. Carruthers.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 133.

WIRELESS PROGRAMME—MONDAY (April 21st.)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

LONDON

5.30—CHILDREN'S HOUR.

7.0—TIME SIGNAL FROM BIG BEN and 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*

The Rev. G. W. KERR, B.A., LL.D., on "Morocco." *S.B. to other Stations.*

Local News and Weather Forecast.

Popular Programmes.

7.30—THE WIRELESS ORCHESTRA.

Overture, "Saul" *Barnes*

Two Pieces ("A Keltic Lament" *J. H. Pugh*

"La Fée Tarampoun" *J. H. Pugh*

TOM KINNIBURGH (Bass).

"Come to the Fair" *Easthope Martin (S)*

"Hatfield Bells" *Easthope Martin (S)*

SOPHIE ROWLANDS (Soprano).

"They Call Me Mini" ("La Bohème") *Puccini*

Songs My Mother Taught Me *Dunlop*

Orchestra.

Fantasia on Melodies from "Cavalleria Rusticana" *Mascagni*

Waltz, "The Chocolate Soldier" *Grieg*

Minuet *Boccherini*

GLADYS MERREDEW in Studies.

Tom Kinniburgh.

"Sanctuary" *Hewitt*

"Because I Were Shy" *Lynn Johnson*

Orchestra.

Suite, "Americana" *Thornton*

(1) March, "The Tiger's Tail"; (2)

"When Malindy Stays"; (3) "The Watermelon Fete."

GLADYS MERREDEW in further Studies.

Sophie Rowlands.

"Just You"

"She Wandered Down the Mountain-side"

Orchestra.

Hungarian Dances in G Minor *Brahms*

March, "Tannhäuser" *Wagner*

9.30—TIME SIGNAL FROM GREENWICH and 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.*

Local News and Weather Forecast.

9.45—Mr. ALLEN S. WALKER on "Greenwich—the Nelson Hotel and Naval Publications." *S.B. to Glasgow and Aberdeen.*

10.0—THE SAVOY ORPHEANS AND SAVOY HAVANA BANDS, relayed from the Savoy Hotel, London. *S.B. to all Stations.*

12.0.—Close down.

Announcer: C. H. King.

BIRMINGHAM.

5.30—Agricultural Weather Forecast.

KIDDIES' CORNER.

6.30—"Teens' Corner": Uncle Pip on "Naval History."

7.0—NEWS. *S.B. from London.*

Local News and Weather Forecast.

Light Orchestral Programmes.

7.15—THE STATION ORCHESTRA.

Overture, "A May Day" *Wood*

Selection, "Bric-a-Brac" *Moscow and Puccini*

Value, "Thrills" *Andoffe*

7.45—A. R. PAGE, M.Met. Inst., on "Iron and Steel."

8.0—SYLVIA TAYLOR and MARY FISHER

(Pianoforte Duets).

"In the Spinning-Room" *Dunlop*

"Polonaise" *Schubert*

"Hungary" *Moscow*

8.15—8.45.—Interval.

8.45—Sylvia Taylor and Mary Fisher.

"Spain" *Moscow*

"Pas de Redova" *Moscow*

Waltz No. 5 from "Five Waltzes" *Moscow*

8.55.—Orchestra.

Selection, "Batting Butler" *Brahms*

Value, "Return of Spring" *Wagner*

Entr'acte, "Kosa-Ko" *Chopin*

9.30—NEWS. *S.B. from London.*

Local News and Weather Forecast.

9.45—W. W. STARMER, "The First Talk on"

"Companionship—Bells."

10.0.—Orchestra.

Value, "Soldaten Lieder" *Grieg*

Intermezzo, "Baby's Sweetheart" *Copland*

Selection, "The Balkan Princess" *Brahms*

Patrol, "The Wee Macgregor" *Auld*

10.30—THE SAVOY BANDS. *S.B. from London.*

12.0.—Close down.

Announcer: Harold Casey.

BOURNEMOUTH.

5.15—KIDDIES' HOUR.

6.15—Scholar's Half-Hour. Miss E. M. Rodda

on "Napoleon Bonaparte."

7.0—NEWS. *S.B. from London.*

The Rev. G. W. KERR. *S.B. from London.*

Local News and Weather Forecast.

7.30—8.0.—Interval.

8.0—THE BOURNEMOUTH MUNICIPAL

ORCHESTRA.

Musical Director, Sir DAN GODFREY.

Relayed from

THE WINTER GARDENS.

Overture, "The Merry-makers" *ERIC*

Valsette, "Wood Nymphs" *LOCATIS*

Conducted by the Composer.

"Meditation" ("World's Requiem")

Suite Française *J. H. FOLDS*

Conducted by the Composer.

8.30—JOHN HUNTINGTON (Baritone).

"Arab Love Song" *D. M. Stewart*

"I Know a Bank" *Marion Shaw*

"Ever So Far Away" *Charles Brown*

8.40.—The Municipal Orchestra.

New Suite *A. B. KETELBEY*

Conducted by the Composer.

8.55.—JULIETTE FOLVILLE (Solo

Pianoforte).

"Rondo Capriccioso" *Mendelssohn*

Nocturne in F Sharp *Chopin*

Study in G Flat, Op. 25, No. 9

Waltz in A Flat *Chopin*

9.15.—John Huntington.

"Light of Stars" *Francis Sangster*

9.20.—The Municipal Orchestra.

Chelsea Chorus Suite

MAURICE PESLY (1)

Conducted by the Composer.

2ND GENERAL NEWS BULLETIN.

Local News and Weather Forecast.

9.45.—Juliette Folville.

"Arabesque" *Schumann*

Intermezzo in E Minor, Op. 119, No. 2

Scherzo in E Flat Minor, Op. 4

10.0.—John Huntington.

"To Anthea" *Hallé (1)*

10.5.—Juliette Folville.

"Arabesque" *Debussy*

"Spanish Dances" *Grieg*

10.15.—Miss A. B. FLOWER, F.E.S., V.R.H.S.

on "Bees and Beekeeping."

10.30—THE SAVOY BANDS. *S.B. from London.*

12.0.—Close down.

Announcer: John H. Raymond.

CARDIFF.

5.0—"SWAN" "FIVE O'CLOCKS", Vocal

and Instrumental Artists.

Weather Forecast.

5.45—THE HOUR OF THE "KIDNAP

WINKS."

7.0—NEWS. *S.B. from London.*

The Rev. G. W. KERR. *S.B. from London.*

Local News and Weather Forecast.

A Programme of Variety.

Vocalist .. Dr. F. HARRINGTON

(Baritone)

Entertainer .. PHILIP MIDDLEMISS

THE STATION ORCHESTRA.

7.30.—Orchestra.

March, "Flag of Victory" *Hewitt*

Entr'acte, "Cosack Revels" *Tchadoff*

Overture, "Plymouth Hoe" *Auld*

7.50.—Songs.

"Long Ago in Aboah" *Manning*

"Song of the Volga Boatmen" *Chabrier*

8.0.—Philip Middlemiss will Entertain.

8.10.—Orchestra.

Selection, "San Toy" *Scott*

8.25.—Mr. E. W. ALISOPP, Canary Expert

and Judge, on "Cage Birds."

8.35.—Songs.

"At Santa Barbara" *P. Weatherly*

"The Cobbler's Song" ("Chin Chin")

8.45.—HARRY BRIDSON with his Bridsona

Harp.

8.55.—A Humorous Sketch.

9.15.—Orchestra.

These Dances, "Nell Gwyn" *Grieg*

9.30—NEWS. *S.B. from London.*

Local News and Weather Forecast.

9.45.—Philip Middlemiss will Resume his Entertain-

ment.

10.0—THE SAVOY BANDS. *S.B. from London.*

12.0.—Close down.

Announcer: A. H. Giddard.

MANCHESTER.

5.30—CHILDREN'S HOUR.

7.0—NEWS. *S.B. from London.*

Local News and Weather Forecast.

7.15—7.45.—Interval.

"Holiday Programme."

7.45—THE "2ZY" ORCHESTRA.

March, "A Bunch of Roses" *Chopin*

Waltz, "Jolly Companions" *Tchadoff*

JAMES WORSLEY (Disco Entertainer)

"A Slate Off" *Barnes*

Orchestra.

Irish Reel, "Molly on the Shore" *Grieg*

Selection, "The Passing Show" *Finck*

HAROLD DERBYSHIRE (Baritone).

"The Tavern Song" *Hewitt*

"The Old Shepherd's Song" *Fisher (1)*

"The Adjutant" *Fisher (1)*

A number against a musical item indicates the name

of its publisher. A key list of publishers will be found on

page 161.

WIRELESS PROGRAMME—MONDAY

(Continued from the facing page.)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

- Orchestra.
Overture, "Les Dragons de Villars" *Moskoff*
"The Grasshoppers' Dance" *Bucalossi*
8.40. J. E. PHYTHIAN, M.A., on Watt's
"Orpheus and Eurydice."
9.0. James Worsley.
"Congo Story" *Wangt*
"Saddieworth Church" *W'ripley*
Orchestra.
Selection, "The Arcadians"
Atonckton and Talbot
9.20. NEWS. S.B. from London.
Local News and Weather Forecast.
9.45. Harold Derbyshire.
"A Frivolous Bullad" *Slater (8)*
"The Lute Player" *Alfison*
10.0. THE SAVOY BANDS. S.B. from London.
12.0. Close down.
Announcer, Victor Smythe.

NEWCASTLE

- 2.45. Concert, Winifred Redpath (Solo Piano-forte), The Misses Thorneswill (Duets), Tom Boyes (Solo Cornet).
4.45. WOMEN'S HALF-HOUR. Weekly News Letter. Mrs. Hugh Middleton on "The Ideals of Women's Institutes."
5.15. CHILDREN'S CORNER.
6.0. Scholars' Half Hour, Mr. A. Rae, M.A., on "Light."
6.45. Farmers' Corner.
7.0. NEWS. S.B. from London.
Local News and Weather Forecast.
7.15-7.30. Interval.

MISCELLANEOUS EVENING.

- 7.35. PALMERS WORKS' BAND.
March "The Britisher" *Hitchen*
MAUD GREENER (Soprano).
"When a Gallant Youth" *Weber*
"The Enchanted Forest" *Phillips*
"My Dreamland Rose" *Band*.
Cornet Solo "Seaside" *Schubert*
JOHN OLIVER (Baritone).
"Friend o' Mine" *Sanderson (1)*
"Shipmates o' Mine" *Band*.
RONALD GOURLEY (Entertainer).
Waltz, "Amorette" *Rimmer*
Maud Greener.
"O Love, From Thy Power" *Saint-Saens*
John Oliver.
"The Watchman" *Squires (1)*
Band.
Trombone Solo, "Paraclete" *Sutton*
9.0-9.30. Interval.
9.30. NEWS. S.B. from London.
Local News and Weather Forecast.
9.45. Ronald Gourley.
10.0. THE SAVOY BANDS. S.B. from London.
12.0. Close down.
Announcer, W. M. Shawen.

ABERDEEN.

- 6.0. WOMEN'S CORNER.
5.30. CHILDREN'S CORNER.
6.0. Weather Forecast for Farmers.
6.30. Girl Guides' News.
8.40. Boy Scouts' Talk, Assistant Scoutmaster Hunter Will on "Outdoor Games."
7.0. NEWS. S.B. from London.
The Rev. G. W. KERR. S.B. from London.
Local News and Weather Forecast.
Classical Night.
7.30. THE WIRELESS ORCHESTRA.
"Elegie" *Tchaikovsky*
"Liebestraum" *Liszt*
"Gopak" *Moussorgsky*
7.45. EDITH BRASS (Soprano).
"Ah! non credes" ("La Sonnambula") *Belletti (1)*
"Je Sais Tania" ("Mignon") *Thomas (1)*

- 7.55. Orchestra.
"Petite Suite" *Chaminade*
(a) Air Italien; (b) Air Russe; (c) Air Espagnol.
8.10. J. H. S. PETERKIN, M.C., M.A., M.B., Ch. B., President of the Students' Representative Council, Aberdeen University, on "Gala Week."
8.25. Edith Brass.
"Solveig's Song" *Ureig (5)*
"Ritornelle" *Chaminade (5)*
8.35. Orchestra.
Selection, "Mephistopheles" *Boito*
8.50. Edith Brass.
"Two Bird Songs" *Lehmann (1)*
9.0-9.30. Interval.
9.30. NEWS. S.B. from London.
Local News and Weather Forecast.
9.45. Mr. ALLEN S. WALKER. S.B. from London.
10.0. Mrs. A. C. CHURCHTON, M.A. (Lecturer, L.F. Church College), on "The Poetry of Kents," including the Recital of some of her Poems.
10.45. THE SAVOY BANDS. S.B. from London.
12.0. Close down.
Announcer, R. E. Jeffrey.

GLASGOW.

- 3.30-4.30. Popular Afternoon by the Wireless Quartette and George J. Jeffcock (Baritone).
4.45. TOPICS FOR WOMEN.
5.15. THE CHILDREN'S CORNER.
6.0. Weather Forecast for Farmers.
7.0. NEWS. S.B. from London.
The Rev. G. W. KERR. S.B. from London.
Local News and Weather Forecast.
Popular Children's Programme.
7.30. THE STATION ORCHESTRA.
Conducted by HERBERT A. CARRUTHERS.
Overture, "A Midsummer Night's Dream" *Mendelssohn*

- 7.45. JOSEPH FARRINGTON (Bass).
"Nonsense Songs" *Stanley Marsh (11)*
7.55. ISAAC LOSOWSKY (Solo Violin).
Ballet Music, "Romeo and Juliet" *Schubert-Kreisler*
8.5. CHARLES WREFOED (Entertainer).
Humorous Dialect Recital, "The Orytorin."
8.17. Orchestra.
Petite Suite de Concert, "Jeux d'Enfants" *Debussy*
8.50. Joseph Farrington.
"My Boy Willie" *Stanford (11)*
"The Raggle Taggle Gypsies" *Trind (11)*
"Ward the Pirate" *Trind (11)*
8.42. Orchestra.
"Ave Maria" *Gounod*
"Minuet" *Beethoven*
8.53. Charles Wrefoed.
Humorous Dialect Recital, "My Football Match."
9.5-9.30. Interval.
9.30. NEWS. S.B. from London.
Local News and Weather Forecast.
9.45. Mr. ALLEN S. WALKER. S.B. from London.
10.0. Joseph Farrington.
"The Bold Unbiddable Child" *Stanford (11)*
"Blackberry Time" *Stanford (11)*
10.15. Orchestra.
Toy Symphony, "Gabelhansie" *Laudach*
"Chanson Indoue" *Rinsky-Korsakov*
"Chant sans Paroles" *Tchaikovsky*
Overture, "The Magic Flute" *Mozart*
10.30. THE SAVOY BANDS. S.B. from London.
12.0. Close down.
Announcer, Herbert A. Carruthers.

A number against a musical item indicates the name of its publisher. A list of publishers will be found on page 161.

EVENTS OF THE WEEK.

- EASTER SUNDAY, APRIL 20th.
LONDON, 8.0.—"Parafal" Concert conducted by Percy Pitt. S.B. to other Stations.
CARDIFF, 8.30.—"Eastside Concert."
MANCHESTER, 8.20.—"The Dream of Gerontius" (Elgar).
NEWCASTLE, 8.0.—"Symphony Concert."
ABERDEEN, 8.30.—"Religious Service relayed from Old Machar Cathedral."

MONDAY, APRIL 21st.

- BOURNEMOUTH, 8.0.—"Concert by the Bournemouth Municipal Orchestra (Musical Director, Sir Dan Godfrey) relayed from the Winter Gardens. Eric Costes, J. H. Foulds, A. W. Ketelbey, and Maurice Beesly will conduct their own compositions."
GLASGOW, 7.30.—"Children's Programme."
ABERDEEN, 7.30.—"Classical Night."

TUESDAY, APRIL 22nd.

- LONDON, 8.0.—"5th Symphony Concert by The London Symphony Orchestra, conducted by L. Stanton Jeffries, relayed from the Central Hall, Westminster. S.B. to all Stations."

WEDNESDAY, APRIL 23rd.

- LONDON, 10.30.—"Opening Ceremony of the British Empire Exhibition, relayed from Wembley. Speeches by H.M. the King and H.R.H. the Prince of Wales."

- LONDON, 7.30.—"St. George for Merrie England." S.B. to Cardiff and Bournemouth.
BIRMINGHAM, 7.30.—"Shakespeare Evening."
MANCHESTER, 8.0.—"All English Programmes."
NEWCASTLE, 7.30.—"An Evening in England."
GLASGOW, 7.30.—"Nautical Programme."

THURSDAY, APRIL 24th.

- CARDIFF, 7.45.—"Art Songs and Chamber Music—IV."
NEWCASTLE, 7.20.—"Cavalleria Rusticana" (Mascagni).
BOURNEMOUTH, 8.0.—"Chamber Music."
ABERDEEN, 7.20.—"Operatic Night."

FRIDAY, APRIL 25th.

- LONDON, 7.30.—"Pot Pourri."
CARDIFF, 7.30.—"The Magic Carpet—VII."
MANCHESTER, 8.0.—"An Evening of Plays."
BOURNEMOUTH, 8.0.—"British Composers' Night."
ABERDEEN, 7.30.—"The Lady of the Lake" (Sir Walter Scott). S.B. to Glasgow.

SATURDAY, APRIL 26th.

- BIRMINGHAM, 7.30.—"Singbad the Wailer," a Radio Panto-Revue.
MANCHESTER, 8.0.—"A Day's Outing."

The Fifth Central Hall Concert.

The Music Described by Percy A. Scholes.

THE Britanna Overture was written in 1894, for the twentieth anniversary of the Royal Academy of Music. The President of the Academy at that time was the Duke of Saxe-Weimar and Gotha, the "Saxer Prince".

He was present at the celebration and the subject matter and title of the Overture were a compliment to him.

There are five Tunes used as the material of this Overture—Rule, Britannia! the College Hornpipe, and three original ones.

Everybody knows Rule, Britannia! and the College Hornpipe will be easily recognized by anybody who has ever heard a Hornpipe. (A deep of an octave and a double stamp effect on the lower note will identify this one for those who have not.)

The other three Tunes are all good ones, and indeed this is a happy instance of both the choice of good material and the clever and effective use of it.

In some cases the Tunes are combined. Note, for instance, near the end, a weaving together of the dignified Rule, Britannia! and the perky little Hornpipe tune.

SECOND PIANO CONCERTO, RACHMANINOV.

Rachmaninov is a Russian, fifty-one years old. He is famous both as a composer and as a pianist.

Many of the modern Russian composers have shown themselves to possess the spirit of pioneers. Rachmaninov is not one of these. His music is not very progressive. He does little to extend the bounds of musical expression. But what he composes is well written and attractive, and hence it gives pleasure to large numbers of people.

The Second Piano Concerto (in C Minor) first appeared twenty-three years ago. There are three Movements, as follows:

FIRST MOVEMENT.

I. At a Moderate Speed.

(a) Some opening chords for the pianist alone, beginning very softly, and gradually becoming louder, lead straight into—

(b) The FIRST MAIN TUNE of the Movement, a broad, impassioned one given to STRINGS and CLARINET (the Piano meanwhile accompanies, with rapid, harp-like passages).

This continues for some time, and then works up to a climax, and stops dead, the VIOLA and CLARINET just keeping things going for a bar or two, by a softly-played phrase that leads into—

(c) The SECOND MAIN TUNE of the Movement, a song-like, rhapsodical passage, given out as a Piano Solo, with occasional orchestral rumblings.

The chief material of the Movement has now been heard, and all that follows grows out of it.

SECOND MOVEMENT.

II. Slow and sustained. Here the Stringed Instruments wear their mutes throughout, so producing a silvery tone.

After a few bars of very quiet Introduction, the Piano is heard alone, and then, whilst it continues, there creep in little solo passages for FLUTE and for CLARINET. A few seconds later the Piano takes over these bits of tune, and the Clarinet with the First Violins (plucked, instead of bowed) takes over the accompaniment formerly played by the Piano.

Much in this style the Movement continues. In one place, towards the end, a brilliant Cadenza (or showy flourish) offers the Pianist an opportunity.

THIRD MOVEMENT.

III. Quick and playful. This opens with quiet, detached chords in the Orchestra, which gradually get louder and lead into another Cadenza by the Pianist.

A few more bars of Orchestra and then the Pianist takes over again, this time giving out, near the top of the keyboard (the orchestra

taking a rest, meanwhile) the FIRST MAIN TUNE of the Movement, a florid, light-handed one. This is then repeated (in a shortened form) with a light orchestral accompaniment.

The passage works up to an impressive climax, unbroken by the Piano alone and then enters—

THE SECOND MAIN TUNE, played by the OBOR, in its lower range, with the VIOLA doubling it (soft Horn chords and plucked Cellos and Double-basses as accompaniment).

This is the musical material of the Movement, and having noted it and so attained a subconscious intimacy with it, the listener will readily follow the rest of the music.

PATHETIC SYMPHONY. TCHAIKOVSKY.

Tchaikovsky's Sixth Symphony, called "The Pathetic," has become the most popular of his larger orchestral works. It was the last symphony the composer wrote, and it was his favourite. He died a fortnight after its first performance.

The separate sections (or "movements") of the Symphony are as follows:—

I. Slow—Pretty Quick—Rather Slow—Quick and Lively—Rather Slow.

This, then, is a Movement with many changes of speed.

The chief features of the Movement are as follows:—

(a) A slow, gloomy Introduction. It opens with a despairing little Tune on the BASSOON (Double-basses, divided, sometimes joined by Violas, divided, accompanying). It ends with a short thread of tune from the Violas. There is a momentary pause, and—(b) The VIOLAS AND CELLOS take up the Bassoon tune, play it more quickly, and expand it, then handing it over to the FLUTES AND CLARINETS.

This is the First Main Tune, and stamps the whole Movement with its despairing character. After an emotional crisis, in which the cries of the BRASS leave a strong impression, there enters—

(c) A soft, graceful and tender tune on FIRST VIOLINS AND CELLOS, both muted, and an octave apart (with a little accompaniment on Horns and Wood Wind).

The mood of the Music is here decidedly happier.

This is the SECOND MAIN TUNE. After a time it is heard loudly and thrillingly played by all VIOLINS AND VIOLAS (with an accompaniment of repeated notes).

Then A SOLO CLARINET takes up this tune, very softly, and the music dies away (until there comes a place where the composer has actually marked it *pppppp*), and then—

(d) The WHOLE ORCHESTRA violently interjects a loud crash, and we are back in the restless, gloomy mood of the First Main Tune.

If the Movement has been attentively followed in this point, all will be clear. In one way and another the same material is used again and again, until, at last, as the end approaches—

A CLARINET is again heard softly playing the graceful and pathetic SECOND MAIN TUNE (accompaniment on Horns and Wood, with a tiny rattle on the Kettledrums).

Then, whilst TRUMPETS and TROMBONES gently sing a version of the gloomy opening Tune, all the STRINGS (plucking instead of bowing) play descending scales, and the music fades into nothingness (it is, at the end, marked *morendo*—i.e., "dying").

II. Quickly, but Gracefully. This is the favourite Movement, with five beats to the bar (considered in another way, it consists of alternate bars of two beats and three beats). The Movement falls into three sections:—

(a) 1st section (note how the first main Tune is given first to the Cellos, and then a second Tune to the Violas, afterwards taken up by the Wood Wind, whilst the Violas decorate the scene with octave leaps and scales).

(b) 2nd Section, softer and more sedate. Note how, almost throughout, the Double-basses, Bassoon, and Kettledrums cling on to the same note (D) steadily reiterating it about two hundred times, whilst the other instruments weave lovely melodies above.

(c) 3rd Section, like the 1st.

The whole feeling of the Movement is entirely different from that of the preceding one. Its rhythmic five-crotchets-to-a-bar theme sweeps one along with it into happiness. The middle section is not so buoyant, perhaps.

III. Quick and airy. This opens lightly and airily, in alternate phrases given to the STRINGS and the WOOD WIND.

Then, in a moment, whilst the light, airy tune continues, there creeps in with it a wisp of a March Tune, first on OBYES, then on TROMBONES, then on HORN AND TRUMPET. This sort of thing continues for some time, until at last the CLARINETS (Strings and Horns quietly accompanying) take up the wisp of melody, and elaborate it into a definite March Tune. Soon the VIOLINS take it over.

And so the Movement continues, the March Tune being taken in turn, by most of the instruments, and also by the whole big orchestra.

This, again, is a happy Movement. It swings along, loose-limbed and free.

IV. Slow and lamenting. (Gloom and sorrow again.)

The First Main Tune (STRINGS), with which the piece opens, is as a plea for mercy.

After a time the BASSOONS enter with a remarkable and expressive passage, in which they creep down from nearly their top note to nearly their bottom note.

Then HORNS are heard (quite alone) sounding a repeated note call, and whilst they continue this the STRINGS enter with the SECOND MAIN TUNE. This is marked *Con Lento e decolorato*, i.e., with gentleness and dejection, and brings with it a feeling of sympathy and consolation.

A moment later, note how, whilst the Strings continue their Tune, the Trombones and soon the Horns imitate them, in a responsive way.

Out of this material the Movement grows, and, as has no doubt been grasped, it is not one of entire gloom. But its tendency is towards sorrow, and near the end, this feeling entirely overwhelms it.

A passage of mournful chords for Trombones and Tuba, marks the descent into hopelessness. A part of the Second Main Tune, now given to MUTED STRINGS (with Wood Wind and soft Brass accompaniment, the Double-basses maintaining a throbbing pulsation) succeeds. It drops lower and lower, and becomes softer and softer until it dies away.

The resemblance between the opening of the first Movement and the close of the last will be noticed. Whatever may have intervened, tragedy is the dominant mood of the Symphony.

THE SORCERER'S APPRENTICE—DUKAS.

Dukas is a French composer, now about sixty years old. His symphonic Poem, *The Sorcerer's Apprentice* is founded upon a Ballad of Goethe's, the sense of which may be very freely rendered as follows:—

"So the old boy's gone out at last, and I can have a go at ordering about his spoons and spools. I've taken good care to make a note of his signs and spells, and if I keep my wits about me, I don't see why I, too, shouldn't be able to do a few tricks."

"Here—you Broom! put on those old clothes of mine; stand up on two legs and off with you to the river to fetch some water!"

"Ha-rash! He's really gone down to the river bank, and, quicker than lightning, he's back again with the water. Already he's filled to the brim the buckets and tubs."

"Enough! That'll do! Oh, bother! If

(Continued on the facing page.)

THE PROGRAMME - TUESDAY

(April 22nd.)

MR. L. STANTON
JEFFERIES.

for this

must get hold of him and stop him. Oh, what a sure he makes. What makes he shows!

But of Raoul! Must be lost in the tide? Torrents where. Curses that broom Blackhead, take a

And I'll smash your old wood into pieces.

What a good! Master, Master! Can you hear Help, Master!

What a blessing! Here he comes. Master. He runs the corner, brown! Stop that one. When the old master comes you've

With that long monologue before them, where may form their own picture and the passage (with Muted Strings, Harp "pings" y tune given in turn to Clarinet, Oboe and Flute) stands for the spell. Perhaps at the end, the Brass chords represent the storm of the Master Sorcerer, and so forth.

It is a big one, and it gives a sense of the extreme grandeur and so forth.

SONG OF THE VOLGA BOATMEN - GLAZOUNOF

A simple orchestral setting of a

The letters S.B. printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

LONDON.

1.15-1.30. The Station Piano Quartet (Contalto), Trio and Gladys Davies (Contralto).

1.30-1.45. The Station Piano Quartet (Contalto), Trio and Gladys Davies (Contralto).

1.45-2.00. The Station Piano Quartet (Contalto), Trio and Gladys Davies (Contralto).

2.00-2.15. The Station Piano Quartet (Contalto), Trio and Gladys Davies (Contralto).

2.15-2.30. The Station Piano Quartet (Contalto), Trio and Gladys Davies (Contralto).

2.30-2.45. The Station Piano Quartet (Contalto), Trio and Gladys Davies (Contralto).

2.45-3.00. The Station Piano Quartet (Contalto), Trio and Gladys Davies (Contralto).

3.00-3.15. The Station Piano Quartet (Contalto), Trio and Gladys Davies (Contralto).

3.15-3.30. The Station Piano Quartet (Contalto), Trio and Gladys Davies (Contralto).

3.30-3.45. The Station Piano Quartet (Contalto), Trio and Gladys Davies (Contralto).

3.45-4.00. The Station Piano Quartet (Contalto), Trio and Gladys Davies (Contralto).

4.00-4.15. The Station Piano Quartet (Contalto), Trio and Gladys Davies (Contralto).

4.15-4.30. The Station Piano Quartet (Contalto), Trio and Gladys Davies (Contralto).

5th SYMPHONY CONCERT.

Central Hall, Westminster.

at 8 p.m.

S.B. to all Stations

THE LONDON SYMPHONY ORCHESTRA

Conductor, L. STANTON JEFFERIES.

Solo Pianoforte, WILLIAM MURDOCH.

Overture, "Britannia" Mackenzie (15)

Concerto for Pianoforte and Orchestra,

No. 2, in C Minor, Rachmaninoff

Symphony No. 6, "The Pathetic" Tchaikovsky

"L'Apprenti Sorcier" Dukas

"Song of the Volga Boatmen" Glazounof

Pianoforte Solo

"Reflets dans l'eau" Debussy

"Hark, Hark, The Lark!" Schubert-Liszt

Concert Study in D Flat Liszt

(a) "Shepherd Fennel's Dance" Balfour Gardiner

(b) "Bagatelle" John Ireland (11)

(c) "Molly on the Shore" Percy Grainger

March from "Prince Igor" Borodin

Announcer: R. F. Palmer

Glazounof is a living Russian composer, born in 1865.

SHEPHERD FENNEL'S DANCE BALFOUR GARDINER.

"The shrill tweedle-dee of the boy fluter base from E. ab New, the parish clerk, who had thoughtfully brought with him his

"The dance whizzed on with cumulative fury, the performers moving in their plait-like courses, direct and retrograde from apogee to perigee. All the hand of the well-linked clock at the bottom of the room had travelled over the circumference of an hour."

Borodin was a Russian composer (1834-87) Prince Igor was a plot based upon

BAGATELLE—JOHN IRELAND.

This is a graceful little piece that requires no description. It was written in 1911, and dedicated to Marjorie Hayward.

John Ireland was born in 1879. The programme of his works was lately broadcast from London.



MR. WILLIAM MURDOCH

MOLLY ON THE SHORE PERCY GRAINGER

Molly on the Shore is the name of an old Irish reel and the composer has made his piece out of this and another reel, Temple Hill.

It will be found to be vivid and highly coloured. Percy Grainger was born in Melbourne in 1883, but during the war took an American nationality. One of his friendships is with the composer, John Ireland, of which this piece is one; they are

MARCH FROM "PRINCE IGOR" BORODIN.

Borodin was a Russian composer (1834-87) Prince Igor was a plot based upon

The March is a picturesque piece of order in writing. It falls into three sections. (a) The MARCH proper—also constructed out of the persistent little motif

is given to almost all the instruments in turn. The end of this is marked by a loud chord and (b) The TRIO, or middle section of the March. This opens with a rather longer tune (four bars)

responded to by another (four-bar) tune in the LOWER STRINGS. Out of these two little tunes the Trio is built. (c) The MARCH again, much as before. This time after the loud climax and the three phatic chords there

time returns and is given out noisily (with the shrill Piccolo telling up aloft)

NEWCASTLE.

3.45.—The Station Light Orchestra
4.45.—WOMEN'S HALF HOUR
5.15.—FARMERS' CORNER
7.0-10.30.—Programme S.B. from London

ABERDEEN.

2.30.—Operatic Afternoon by the Wireless
4.30.—Margie D. Wright—Plate Rectin
5.0.—WOMEN'S HALF HOUR
5.30.—FARMERS' CORNER
7.0.—NEWS, S.B. from London
7.15-7.30.—Interval
7.30-10.30.—Programme S.B. from London
Announcer: W. D. Simpson

GLASGOW.

3.0.—Norman Austin's Musical Moments
3.30-4.30.—The Wireless Quartet and Dobbie Baritone
4.45.—FARMERS' CORNER
5.15.—THE CHILDREN'S CORNER
6.40.—Prof. S. Rait, C.B.E., M.A., LL.D., "Scottish History"
7.0-10.30.—Programme S.B. from London

4.30. "Teens' Corner"
7.0-10.30. Programme S.B. from London.

BOURNEMOUTH.

1.15-1.30. Major C. M. Goss on "Origin of English Harp."
1.30-1.45. ROYAL BATH HOTEL DANCE
4.45.—WOMEN'S HOUR
5.15.—FARMERS' CORNER
7.0-10.30.—Programme S.B. from London.

CARDIFF.

5.15.—"FIVE O'CLOCK"
7.0-10.30.—Programme S.B. from London.

MANCHESTER.

3.30-4.30.—The Wireless Quartet and Dobbie Baritone
4.45.—FARMERS' CORNER
5.15.—NEWS, S.B. from London
7.0-10.30.—Programme S.B. from London.

WIRELESS PROGRAMME—WEDNESDAY (Continued from the facing page.)

The letters E.M. printed in italics in these programmes signify a simultaneous broadcast from the station room.

CBS NEWS, 8 P from London
Local News and Weather Forecast
THE ... Orchestra

There is a Land " .. . Edw. Shear
 Reminiscences of England " .. . Godfrey
 It isn't Straneway " .. .
 The Brush Grenadiers " .. . Grenshill
 Children's Overture " .. . Quiter
 The Speech of H.M. the King read in
 Opera-house, S.E. from London
 Announcer : W. M. Shawe

ABERDEEN.

10.00 **BRITISH EMPIRE EXHIBITION,**
 Wembley, S.B. from London
 11.30. Popular Afternoon by the Wireless
 Quintette and John Cooper (Baritone)
 12.00 **WOMAN'S HALF HOUR**
 1.30 **CHILDREN'S CORNER,**
 2.00 **News for Forecast for Farmers.**
 2.30 **NEWS S.B. from London**
ARCHIBALD BADDON S.B. from
London
 Local News and Weather Forecast

Dance Night

[illegible]

0000000000000000

[illegible]

St. George's Day.

RE ATTACK ON FEBRUARY 7 MOLE
24 - April 1919

NAUTICAL NEET

730 THE STATION OR HESTIA
 Composed by HERBERT A. CAP
 RUTHERS
 Over 75,000 Copies Sold
 A Play in One Act
 IN THE ZONE
 by
 E. J. O'NEILL

THEY ARE ABOUT TEN MINUTES IN TWELVE
CLOCK POSITION ON THE AUTUMN OF THE YEAR 1911

Sooty . . . W HAY
 Day . . . W G STEPHEN
 S. person . . J A GIBSON
 Sooty . . . J L DYKES
 Jack . . . H HARRIS
 Jack . . . FREDERICK
 Jack . . . PHIL GEORGE
 Bird . . . GEORGE ROSS
 Cook . . . Mr CREWMAN
 A! Seamen of the British Tramp Steamer
Albion.

8.10.—Orchestras
Selection of Nautical Airs, "Life on the Ocean"
8.30.—ROBERT HAMILTON (Bass) will sing some of the old Sea Chanties
8.40.—ERIC GEORGE will give some Readings from "Rhymes of a Motor Launch," Lieut. Gordon S. Maxwell, R.N.V.R.

FOREIGN STATIONS.

2000

Eiffel Tower. FL. Paris. 2600 metres.
6.40 to 7.0 a.m.; 11.0 to 11.30 a.m.; 3.40 to
4.0 p.m.; 8.30 to 7.20 p.m.; 10.0 to 10.20 p.m.
Compagnie Française des Radiophones. Extension
Radiola. 5FR. Paris. 1750 metres.
12.20 to 2.0 p.m.; 4.30 to 6.0 p.m.; 8.30 to
10.0 p.m.; Sundays and Thursdays Radio
Dancing at 10.0 p.m. Close down at 10.45.
L'Ecole Supérieure des Postes et Télégraphes.
PTT. Paris. 450 metres.
Sunday 8.30 p.m.; Monday 6.0 p.m.;
Tuesday 8.0 p.m.; Wednesday 3.45 p.m.; 8.45
p.m.; Thursday 8.30 p.m.; Friday 8.30 p.m.;
Saturday 8.0 p.m.

100

Koenigswinterhausen. LP. Berlin 2700
and 4000 metres.
Sunday 11 a.m. to 12 noon, 2700 metres.
Other days 6.0 to 7.0 a.m. : 11.30 a.m. to
12.30 a.m. : 4.0 to 4.30 p.m. : 4000 metres.

SWEDEN

Telagravarkn, Fornskastation, Stockholm. 450 metres.
Monday, Friday and Saturday 6.0 to 7.0 p.m.
Svenska Redubglets, Fornskastation, Stockholm.
440 to 470 metres.
Tuesday, Thursday and Sunday 7.0 to 8.0 p.m.
Nya Varvet, Gotteburg. 700 metres.
Thursday 8.0 to 7.0 p.m.

SWITZERLAND

Radio Station Marconi, TSF Geneva, 1100 metres.
Wireless transmissions daily Sundays excepted
1.15 to 1.30 p.m.
Lausanne, HB2, 1100 metres.
4.0 p.m. Tuesday, Thursday, Saturday
7.0 p.m. Monday, Wednesday, Friday, Saturday.

8 50. **Orchestra**
Waltz, "Dream of the Ocean" *Grieg*
March, "The Middle" *All.*

00. RONALD GOBBLY (Eurovision)
Mase and Hainout
01. 6. p. Hainout
1.4. NEWS, 8.8. from London
Local News and Weather Forecast
3.4. A Play in One Act

THE LONG VOYAGE HOME
Produced by George Ruess and "Jazz"
Repertory Company

Scene: A square, dingy room, dimly lighted by oil lamps placed in brackets on the walls in the bar of a low class house near the London Dock.

Time: It is about nine o'clock in the evening.

Содержание

[illegible]

10.30. Orchestra.
Over are, "Britannia", Mackenzie (15).
10.35. The Speech of H.M. The King read by
Espresso. S.N. from London
Announcer: Murgio M Dewar

A number against a medical item indicates the name of its publisher. A list of publishers will be found on page 107.

FOREIGN STATIONS.

BELGIUM

Radio-Electrique Brussels. 410 metres.
5.0 p.m. Music. 8.30 Concert.
Poste de Hieron Brussels. BAV 1100 metres.
At intervals 1.0 to 5.30 p.m. daily News
and Weather Report.
9.0 p.m. Concert. Tuesdays only.

HOLLAND

The Hague. PCCG. 1070 metres.
3.0 to 5.0 p.m. (Sunday); 5.40 to 10.40
Monday and Thursday).
Labor. Heussen, PCUU. 1050 metres.
1070 metres
9.40 to 10.40 p.m. Sunday Concert; 5.40 to
10.40 p.m. Sunday Concert; 7.40 to 9.40 p.m.
Tuesday Concert; 7.45 to 10.0 p.m. (Thursday
Concert.

Veldhuyzen, PCKK. 1870 metres.
8.40 to 9.40 p.m. (Friday, Concert.
Amsterdam. PAB. 1100 metres.
7.40 to 9.10 p.m. (Wednesday Concert.
The above times are all Greenwich Mean
Time.

AMERICA

General Electric Co. WGY. Schenectady N. Y.
380 metres.
Radio Corporation of America. WJZ. New
York, N. Y. 455 metres.
John Wanamaker. WOO. Philadelphia, Pa.
509 metres.
L. Bomberger and Co. WOR. Newark, N. J.
405 metres.
Post Dispatch. KSD. St. Louis, Mo. 546
metres.
Rensselaer Poly. Inst. WHAZ. Troy, N. Y.
380 metres.

WIRELESS PROGRAMME—THURSDAY (Continued from the facing page.)

The letters L.B. printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

"The Fuchsia Tree"
"It Was a Lover and His Lass"..... *Roger Quilley* (1)

IX. Concerts for Oboe and Piano-forte

9.50.—NEWS, S.B. from London.

Local News and Weather Forecast.

10.15. Dr. JAMES SIMPSON, M.A., D.Sc., on "Romances of Natural History."

10.30. Piano-forte Solo.

Solo on "Flat Minor"..... *Chopin*
"Ave Maria"..... *Chopin*

11.00. Close down.
Announcer: W. N. Settle.

MANCHESTER.

10.30. Concert by the 224th Squadron.

11.00. WOMEN'S HOUR.

11.25. Farmers' Weather Forecast.

11.50.—CHILDREN'S HOUR.

12.00.—NEWS, S.B. from London.

Radio Society Talk, S.B. from London.

Local News and Weather Forecast.

Interval.

Miscellaneous Programmes.

1.00. ORATION, Solo Voice.
Lauterbach

1.15. DIXIE LULLABY (Tenor).
Quilley

1.30. Solo Song.
PAT RYAN (Solo Clarinet).

1.45. Solo on "Flat Minor"..... *Chopin*
GILBERT SWAIN (Harmonium).

2.00. Solo on "Flat Minor"..... *Chopin*
T. H. Morrison.

2.15. Solo on "Flat Minor"..... *Chopin*
Aria on G String..... *Bach*

2.30. Prof. W. H. PEARMA, B.Sc. on "The Appreciation of Colour."

2.45. Sidney Coltham.

2.55. "At Dinning"..... *Chadman* (1)
Madeline..... *Source*

3.10. "At Dinning"..... *Chadman* (1)
Pat Ryan.

3.25. "At Dinning"..... *Chadman* (1)
L. C. Could I Only Tell Them..... *Capo*

3.40. NEWS, S.B. from London.
Local News and Weather Forecast.

3.55. VICTOR SMYTHE and Algy.
Solo on "Flat Minor"..... *Chopin*

4.10. Request Items.
W. T. BLITCHER, Soloist. Talk.

4.25. Close down.
Announcer: Victor Smythe.

NEWCASTLE.

3.40. Concert: William Ure (Solo Saxophone), John Muirgrave (Boy Treble), M. Mendham (Soprano).

4.15.—WOMEN'S HALF-HOUR: Mrs. G. Burns, on "The Value of Walking as Exercise for Women."

5. CHILDREN'S CORNER

5.15. Solo on "Flat Minor"..... *Chopin*
Solo on "Flat Minor"..... *Chopin*

6.15.—Farmers' Corner.

7.00.—NEWS, S.B. from London.

7.15. Solo on "Flat Minor"..... *Chopin*
Solo on "Flat Minor"..... *Chopin*

Operatic Night.

7.20. "CAVALLERIA RUSTICANA"

Managers.

Chorus.

Soprano..... MAY BLYTHE

Tenore..... CONSTANCE WILLIS

Bass..... HILLIER TOLSON

Alto..... JOHN HUNTINGTON

Chorus..... THE SLIPWYNE HARMONIC CHOIR

9.0-9.30.—Interval.

9.30.—NEWS, S.B. from London.

Local News and Weather Forecast.

10.00. PHILIP MULLISS

10.15. Solo on "Flat Minor"..... *Chopin*

10.30. Solo on "Flat Minor"..... *Chopin*

10.45. Solo on "Flat Minor"..... *Chopin*

11.00. Solo on "Flat Minor"..... *Chopin*

11.15. Solo on "Flat Minor"..... *Chopin*

11.30. Solo on "Flat Minor"..... *Chopin*

11.45. Solo on "Flat Minor"..... *Chopin*

12.00. Close down.

Announcer: C. E. Parsons.

ABERDEEN.

3.30. Irish Afternoon by the Wireless Quartet and Ruby Miller (Soprano).

4.00. Solo on "Flat Minor"..... *Chopin*
Solo on "Flat Minor"..... *Chopin*

4.15. WOMEN'S HOUR: Miss Beatrice Marshall, School of Domestic Science, on "Home-Made Furnishings."

4.30. CHILDREN'S CORNER

4.45. Weather Forecast for Farmers.

5.00.—Girls' Gullery News.

5.15. Treasures of the Past, on "The Making of the Radio."

5.30. NEWS, S.B. from London.
Radio Society Talk, S.B. from London.

5.45. Local News and Weather Forecast.
M. HARRY LARSEN, Soloist.

Operatic Night.

7.30. TINA MACINTYRE (Soprano).
A. B. DUNCAN (Baritone).

7.45. THE WIRELESS ORCHESTRA
Selection, "Les Huguenots"..... *Meyerbeer*

7.55. Tina Macintyre.
"Softly Sings" ("Der Freischütz")..... *Webster*

8.10. A. B. DUNCAN.
"Ed to the Machine" ("To Halls in Moschero")..... *Lehár*

8.25. Solo on "Flat Minor"..... *Chopin*
Solo on "Flat Minor"..... *Chopin*

8.40. Orchestra.
Overture, "Tosca"..... *Puccini*

8.55. Tina Macintyre.
"Waltz Song" ("Romeo and Juliet")..... *Gounod*

9.10. "Jewel Song" ("Faust")..... *Gounod*

9.25. A. B. DUNCAN.
"Call of Gold" ("Faust")..... *Gounod*

9.40. Selection, "Der Freischütz"..... *Wagner*

9.55. J. DOUGLAS GARDNER: "Golf Chat" (No. 2 of Series).

10.10. NEWS, S.B. from London.
Local News and Weather Forecast.

10.25. Overture, "Fra Diavolo"..... *Adolphe*

10.40. Tina Macintyre.
"Romantic Scene" ("Cavalleria Rustica")..... *Puccini*

10.55. "A. B. Duncan.
"Hear Me! Ye Winds and Waves" ("Beiping")..... *Mendel* (1)

11.10. "Tortador's Song" ("Carmen")..... *Bizet*

11.25. Orchestra.
Selection, "Tancrède"..... *Rossini*

11.40. Close down.
Announcer: R. B. Jelley

GLASGOW.

3.30-4.30. Request afternoon by The Wireless Quartet and Ruby Miller (Soprano).

4.45. FOLKS FOR WOMEN

5.15.—THE CHILDREN'S CORNER

5.30. W. T. BLITCHER, Soloist.

5.45. NEWS, S.B. from London.

Radio Society Talk, S.B. from London.

Local News and Weather Forecast.

Request Night.

7.20. THE STATION ORCHESTRA.
Conducted by

HELEN A. CARRUTHERS.

Overture, "Tannhäuser"..... *Wagner*

7.35. ALEXANDER MCCRODIE (Soprano).

"Where the Lotus Blooms"..... *Leonard*

"Phyllis Has Such Charming Graces"..... *Old English*

7.45. LECTURE RECITAL.

A Talk on the Speaking Voice by

AUGUSTUS REIDIE.

Illustrations

"Jean Val Jean, the Cuckoo"..... *From*

"Epistle to a Young Friend"..... *Burns*

8.00. Orchestra.

Selection, "The Great Prince"..... *Rossini*

8.15. MARY FERRIER (Soprano).

"Where the Lotus Blooms"..... *Leonard*

8.30. Orchestra.

Selection, "The Great Prince"..... *Rossini*

8.45. Alexander McCrodie.

"Onaway, Awaik, Beloved" ("Hiawatha")..... *Coleridge*

8.55. The Wireless Quartet.

"Oh! Open the Door"..... *Traditional*

9.10. Orchestra.

Selection, "The Great Prince"..... *Rossini*

9.25. J. R. PEDDIE (Glasgow University).

on "The Development of the English Novel."

9.40. NEWS, S.B. from London.

Local News and Weather Forecast.

9.55. Mary Ferrier.

"Wind on the Wheat"..... *Phillips*

"Bird of the Valley"..... *Noel Forester*

10.10. Orchestra.

Mineral Comedy Selection, "Tina"..... *Rubens and Wood*

Entr'acte, "Les Trésors de Colombine"..... *Drigo*

10.25. Suite, "Woodland Pictures"..... *P. Fletcher*

10.40. Close down.

Announcer: Mungo M. Dewar

A number against a musical item indicates the position of the publisher. A key list of publishers will be found on page 101.

Page 161.

WIRELESS PROGRAMME—FRIDAY

(Continued from the facing page.)

The letters "S.B." printed in italics in these programmes signify a simultaneous broadcast from the station mentioned.

Chief Klu TOM WILSON
Chief Assistant Klu R. T. FLEMING
Interpreter DOROTHY FRANKLIN
Attache VICTOR SMYTHE

Scene Begins at the End

8.10. Overture by the "ZZY" QUARTETTE

8.15. "THE WITNESS FOR THE DEFENCE"

A Play in Four Acts

By

A. E. W. Mason.

Act I

Scene: Interior of a Tent in Rajputana

Time: Evening

Cost

Henry Throck VICTOR SMYTHE

Stephen Ballantyne R. T. FLEMING

Baram Singh D. E. ORMEROD

Stella Ballantyne DOROTHY FRANKLIN

Act II

Scene I.—The Library at "The Hazel

woods," Little Boding

Time: Evening

Scene 2. Same as Scene I

Time: 24 hours later

Act III

Scene Same as Scene 1, Act II

Time: Midnight

Act IV

Scene: Same as Scene 1, Act II

Time: The following morning

Cost

Henry Throck VICTOR SMYTHE

Harold Hazelwood D. E. ORMEROD

Richard Hazelwood R. T. FLEMING

Robert Petuifer TOM WILSON

Hubbard JOHN FLY

Mrs. Petuifer BETTY ELSMORE

Stella Ballantyne DOROTHY FRANKLIN

N.B.—Two years elapse between Acts I and II

Adapted and Produced by VICTOR SMYTHE

Stage Director and effects,
D. E. ORMEROD.

Music Arranged and Directed by
T. H. MORRISON

9.15.—GENERAL NEWS B.L.F.M.

Local News and Weather Forecast

10.30.—Close down

Announcer: Victor Smythe

3.45.—Concert: May Conn (Solo Pianoforte),
Martin Henderson (Solo Concertina),
Hepher Johnson (Bass)

4.4.—WOMEN'S HALF HOUR: Mrs. A. J. Strong on "Old Fashioned"
Readings from Jane and Anne Taylor and Kate Greenaway

5.3.—CHILDREN'S HOUR

6.1.—Half Hour: Mr. L. Orange, B.Sc., on "The Unconquered of Mexico"

6.5.—Farmers' Corner: Mr. R. W. Wheldon on "Varieties of Swedes and Turnips"

7.0.—NEWS: S.B. from London.

G. A. ATKINSON: S.B. from London.

Local News and Weather Forecast

Musical Comedy Evening.

7.30. THE STATION ORCHESTRA
(Conductor: WILLIAM A. CROSSE)

Overture, "The Arcadians" Monckton

"The Merry Widow" Lehar

DORIS MILLAR (Soprano)

"Mary" Frey

"Beside a Babbling Brook" Donaldson (7)

Orchestra.

Selection, "Nellie Kelly" Cohen (8)

DORIS MILLAR and W. H. TURNER

(Duets).

"We'll Go to Church on Sundays"

Gideon (7)

Nesling Tune Hawley (8)

Orchestra

Selection, "Floradora" Stuart

ADAM T. NOCKELS (Tenor).

"A Dance for Jack" ("A Country Girl")

Monckton

"Yo Ho, Little Girls", "A Country Girl"

Monckton

Orchestra.

Valse, "Gipsy Love" Lehar

W. H. Turner.

"A Bachelor Gay"

Simon

"Live for To-day"

9.0-9.30.—Interval.

9.30.—NEWS: S.B. from London

Local News and Weather Forecast

9.45. Doris Millar

"Just for a While" Geiger

"Shimmy with Me" Kern

Adam T. Nockels.

"Gipsy Love" ("Gipsy Love") Lehar

"The Only Girl Alive" ("The Arcadians")

Monckton

10.0.—THE SAVOY BANDS: S.B. from London

11.0.—Close down.

Announcer: W. M. Shewan.

3.30-4.30.—Clerical Afternoon by the Wireless Quintette and Mary Chalmers (Soprano).

5.0.—WOMEN'S HALF HOUR.

5.30.—SUNSHINE CORNER FOR YOUNG AND OLD KIDDIES: Master William Laine (Violinist) and Stanley M. Thomson (Lute)

6.0.—Weather Forecast for Farmers.

7.0.—Silent Hour: Dr. W. W. Fyfe
Science talk (No. 3 of series)

8.25.—Answers to Scholars' Queries.

7.0.—NEWS: S.B. from London.

G. A. ATKINSON: S.B. from London

Local News and Weather Forecast

Literary Night.

7.30-9.0. "THE LADY OF THE LAKE.

By Sir Walter Scott

Music by Macfarren

S.B. to Glasgow.

1. A. J. G. G. G.

Ellen (Lady of the Lake) DORIS MILLAR

Lady Margaret JOYCE TREMAYNE

Roderick Dhu R. E. JEFFREY

James Fitzjames G. R. HARVEY

Malcolm Graeme A. M. SHINNIE

Douglas R. G. McCALLUM

Alan Bane E. R. R. LINKLATER

Other Characters will be played by above and other members of

THE "280" REPERTORY PLAYERS.

(This is not a dramatised version of Sir

Walter Scott's great work, but is presented

as an experiment in a new method of

poetic declamation in speech and song.)

Concerted Items rendered by THE "280"

CHOIR.

Scott's Songs sung by

RUBY MAILER (Soprano) and

R. E. ANDERSON (Baritone)

THE WIRELESS ORCHESTRA.

9.0. Orchestra
Selection, "The Golden Moth" Nouvelle

9.15-9.30.—Interval.

9.30.—NEWS: S.B. from London.

Local News and Weather Forecast

9.45.—Capt. H. G. MANSFIELD: S.B. from London.

10.0. Ruby Mailer
"Pleading" Elgar (11)

"Little Mountain Maid" Russell (1)

10.10. R. E. Anderson.
"The Old Side Car" Dix

"There's Only One England" Breville Smith

10.20. Orchestra
Selection, "The Orchid" Caryll and Monckton

10.30.—THE SAVOY BANDS: S.B. from London.

11.0.—Close down.

Announcer: H. J. McKee.

3.0-3.30.—Norman Austin's "Musical Moments" relayed from La Scala Picture House.

3.30-4.30.—The Wireless Quintette and Philip Maddams (Entertainer)

4.45.—TOPICS FOR WOMEN

5.15.—THE CHILDREN'S CORNER

6.0.—Weather Forecast for Farmers.

7.0.—NEWS: S.B. from London.

G. A. ATKINSON: S.B. from London.

Local News and Weather Forecast

7.30.—"THE LADY OF THE LAKE" S.B. from Aberdeen

8.0.—J. B. PRIMROSE on "Lawn Tennis"

8.1.—JOHN RUSTIN on "Poetry"

"Even Bravest Heart" G. R. HARVEY

"The Dew Upon the Lily" G. R. HARVEY

9.30.—NEWS: S.B. from London.

Local News and Weather Forecast

9.45. John Huntly
The Song of the Road Geoffrey Stanton

If Love's Content Tom Jones (7)

"Wimmen, Oh, Wimmen" G. R. HARVEY

10.0.—THE SAVOY BANDS: S.B. from London.

11.0.—Close down.

Announcer: Herbert A. Carruthers.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 161.

WIRELESS PROGRAMME—SATURDAY (April 26th)

The letters S.B. printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

LONDON

7.30 The Sound from Greenwich. S.B. to all Stations. The C.M. at the National Theatre. Marguerite Bower. Mr. P. ...

7.45 LLOYD STOKES. Uncle Pollard. Crowder & Pury. 8.00. Uncle Kinkadam. A Magic work up. Mother. Children. N.B.

7.10 TIME SIGNAL FROM B. B. C. and

7.10 GENERAL NEWS BULLETIN. S.B. to all Stations. Major L. R. TOSSWILL. 7.15. Famous Nights. Jackson. S.B. to other Stations. Local News and Weather Forecast.

7.30. LIGHT ORCHESTRA. Radio. L. ... 7.45. The Power of the Ten Soldiers. Tennessee Rag. ...

7.50. Light Orchestra. 8.00. GIFFORD CLAYTON again Presents THE TEMPLARS. Is another mixture of Myth, Magic and

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7.30. NEWS. S.B. to all Stations. 7.45. Local News and Weather Forecast.

7.45. Panto-Revue Night. 7.50. SINGING THE WATER. JOSEPH LEWIS.

7.50. SINGING THE WATER. JOSEPH LEWIS. The play production has now been ...

7.50. SINGING THE WATER. JOSEPH LEWIS. The play production has now been ...

7.50. SINGING THE WATER. JOSEPH LEWIS. The play production has now been ...

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7.50. SINGING THE WATER. JOSEPH LEWIS. The play production has now been ...

7.50. SINGING THE WATER. JOSEPH LEWIS. The play production has now been ...

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7.50. SINGING THE WATER. JOSEPH LEWIS. The play production has now been ...

7.50. SINGING THE WATER. JOSEPH LEWIS. The play production has now been ...

7.30. NEWS. S.B. to all Stations. 7.45. Local News and Weather Forecast.

7.45. Local News and Weather Forecast. 7.50. Mr. E. KAY ROBINSON.

7.50. Mr. E. KAY ROBINSON. 8.00. Local News and Weather Forecast.

8.00. Local News and Weather Forecast. 8.10. Popular Night.

8.10. Popular Night. 8.15. STONEY MOLE.

8.15. STONEY MOLE. 8.20. AVERAM COMB THOMAS.

8.20. AVERAM COMB THOMAS. 8.25. Local News and Weather Forecast.

8.25. Local News and Weather Forecast. 8.30. Popular Night.

8.30. Popular Night. 8.35. STONEY MOLE.

8.35. STONEY MOLE. 8.40. AVERAM COMB THOMAS.

8.40. AVERAM COMB THOMAS. 8.45. Local News and Weather Forecast.

8.45. Local News and Weather Forecast. 8.50. Popular Night.

8.50. Popular Night. 8.55. STONEY MOLE.

8.55. STONEY MOLE. 9.00. AVERAM COMB THOMAS.

9.00. AVERAM COMB THOMAS. 9.05. Local News and Weather Forecast.

9.05. Local News and Weather Forecast. 9.10. Popular Night.

9.10. Popular Night. 9.15. STONEY MOLE.

9.15. STONEY MOLE. 9.20. AVERAM COMB THOMAS.

9.20. AVERAM COMB THOMAS. 9.25. Local News and Weather Forecast.

9.25. Local News and Weather Forecast. 9.30. Popular Night.

9.30. Popular Night. 9.35. STONEY MOLE.

DOVER

7.30. NEWS. S.B. to all Stations. 7.45. Local News and Weather Forecast.

7.45. Local News and Weather Forecast. 7.50. Women's Hour.

7.50. Women's Hour. 8.00. K. D. J. H. H.

8.00. K. D. J. H. H. 8.05. The Wireless Orchestra.

8.05. The Wireless Orchestra. 8.10. The Royal Bath Hotel Dance.

8.10. The Royal Bath Hotel Dance. 8.15. Ronald Gouley.

8.15. Ronald Gouley. 8.20. The Wireless Orchestra.

8.20. The Wireless Orchestra. 8.25. The Royal Bath Hotel Dance.

8.25. The Royal Bath Hotel Dance. 8.30. Ronald Gouley.

8.30. Ronald Gouley. 8.35. The Wireless Orchestra.

8.35. The Wireless Orchestra. 8.40. The Royal Bath Hotel Dance.

CARDIFF

7.30. NEWS. S.B. to all Stations. 7.45. Local News and Weather Forecast.

7.45. Local News and Weather Forecast. 7.50. Popular Night.

7.50. Popular Night. 8.00. STONEY MOLE.

8.00. STONEY MOLE. 8.05. AVERAM COMB THOMAS.

8.05. AVERAM COMB THOMAS. 8.10. Local News and Weather Forecast.

8.10. Local News and Weather Forecast. 8.15. Popular Night.

8.15. Popular Night. 8.20. STONEY MOLE.

8.20. STONEY MOLE. 8.25. AVERAM COMB THOMAS.

8.25. AVERAM COMB THOMAS. 8.30. Local News and Weather Forecast.

8.30. Local News and Weather Forecast. 8.35. Popular Night.

8.35. Popular Night. 8.40. STONEY MOLE.

8.40. STONEY MOLE. 8.45. AVERAM COMB THOMAS.

8.45. AVERAM COMB THOMAS. 8.50. Local News and Weather Forecast.

8.50. Local News and Weather Forecast. 8.55. Popular Night.

8.55. Popular Night. 9.00. STONEY MOLE.

9.00. STONEY MOLE. 9.05. AVERAM COMB THOMAS.

9.05. AVERAM COMB THOMAS. 9.10. Local News and Weather Forecast.

9.10. Local News and Weather Forecast. 9.15. Popular Night.

9.15. Popular Night. 9.20. STONEY MOLE.

9.20. STONEY MOLE. 9.25. AVERAM COMB THOMAS.

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Bournemouth Calling!

By Arthur R. Burrows, Director of Programmes.

Mr Burrows is making a series of visits to the areas served by the several B.B.C. Stations. He has arranged to give to "The Radio Times" impressions of his tour.

THE Bournemouth station owes its existence largely to the North and South Downs which have been singularly effective in screening London from the pleasure resorts of the South Coast; but Bournemouth seems to spend its time not only in entertaining the people of Dorset, Hampshire and Sussex, but in providing amusement for half the wireless enthusiasts of Europe, and an ever-growing number in Algeria.

On the Election night last November, Bournemouth was providing polling results for steamship passengers in the Mediterranean, and one ship at least off Algiers found itself within crystal range of B.B.C. At the moment of writing, the Station Director has before him appreciations by the last mail from Chicago, Philadelphia, and a lesser known place in Massachusetts.

Heard in Aberdeen.

Not satisfied with performing duties originally intended for London, the Bournemouth trans-

duces in franks, which give it a strength in Westmorland and in some parts of Northumberland at 11 p.m. and even earlier, that of Newcastle and makes it a place in Aberdeen.

It is not a place in Aberdeen.

Bournemouth is the newest of the B.B.C. main stations. It is the first possessing a site of its own and an aerial system entirely independent of existing chimneys. The studio is the largest in the provinces, and all the apparatus of the most modern design. Not a few of the B.B.C. staff are envious of their Bournemouth colleagues, working in tastefully decorated, well designed rooms, in a town where every sea breeze sweeps through the streets the sweet, resinous odour of

One morning Bournemouth was surprised with folk awaiting to be disturbed in the autumn of their life by modern scientific developments, yet it will undoubtedly interest everyone to know that within five months of the opening of the Bournemouth Station, no fewer than 7,000 houses, out of a total of 18,000 within the Bournemouth municipal area, were in possession of licences for receiving sets.

A Forest of Aerials.

One afternoon during my last visit I made a twenty-two mile tour of the town and its suburbs, and was astonished to find, particularly in the artisan quarters, that nearly every other house had its aerial. In the more residential quarter on the west cliff, in the neighbourhood of Branksome Chase, few aerials were to be seen, but I was informed on good authority that the owners are nevertheless "listening," preferring indoor frame aerials to the alleged disfigurement of their houses and forest-like gardens.

The Bournemouth studio occupies the complete middle floor of a large building mid-way between the station and the Grand Hotel, in the

holdenhorst Road. The scheme of decoration in the studio embraces an almost neutral mauve carpet and wall curtains, a grey ceiling, and furniture of grey leather. Palms placed at intervals break up any monotony of outline. The amplifier room, where the current from the microphone is magnified before it is sent by telephone line to the transmitting station, is adjacent to the studio, and elaborate precautions have been taken here to eliminate microphonic noises, some of the valves actually being suspended in oil.

A Good "Kick-Off."

The transmitting station is about two and a quarter miles from the studio, at Winton, three miles inland. The aerials are free from screening, despite the fact that the neighbourhood of Bournemouth is pretty thickly wooded. The waves appear to get a very good "kick off" before coming to that great belt of woodland known as the New Forest, and so it happens

that one landlord in a town in the New Forest, who has equipped all his tenants' houses with crystal sets, reports good results despite the fact that the waves are not as strong as in the New Forest.

Bournemouth is another advantage over the newer B.B.C. stations in

the fact that its Station Director, Mr Bertram Fryer, had already several months' broadcasting experience. Mr Fryer went to Bournemouth from Newcastle, where he had been very successful. He has since had added to his staff an "Uncle Rob," who is as keen as his name, and a second uncle, Leslie, who has also many wireless pieces in the London and Cardiff areas.

Finally, in Mr J. H. Raymond, the Bournemouth Station has an announcer who in a short time has made many friends by reason of his good voice and the pleasing manner in which he conducts the nightly programmes.

Thomas Hardy as Programme Adviser.

Amongst Bournemouth's distinguished listeners is Mr Thomas Hardy, O.M., the great Wessex novelist, who has not hesitated to give helpful advice concerning the station programme.

The Bournemouth Children's Hour has many followers and the Radio Circle at this station enjoys healthy competition from the Fairy Flower League which, like the one at Newcastle (also founded by Mr Fryer), has for its object the cultivation of a love of flowers and animals. Bournemouth has also followed Newcastle in establishing a Scholars' Hour, late in the afternoon, for children of twelve and upwards who are interested in the more serious side of life.

It was in a Bournemouth public house a few Sunday evenings ago that a local Nonconformist pastor found the patrons all seated around a loud speaker, listening intently to the voice of a prominent clergyman, and joining heartily in the singing of the hymns as broadcast.



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In very concentration of the wireless art, one sense stimulates the others. Physical rest, in the absence of seeing, stimulates the mental vision; the living voices can be clothed with personalities without fear of the perhaps painful physical contradiction of sight; while, at orchestral music, freed from the distractions of the concert-room, speaks its more *personal* personality, as it should, in you alone.

My Pilgrimage to Mecca.

A Talk from London by Lord Headley.

Lord Headley is our only Mohammedan peer, he having embraced the Moslem faith a few years ago. In the following talk he describes a pilgrimage that he made to Mecca, the Holy Land of Mohammedanism. This pilgrimage is supposed to be taken by every follower of the Prophet, and is eagerly looked forward to by Mohammedans of every rank. Lord Headley's Islamic title is Saifurrahman Shaikh Rahmahullah Farooq.

WE left London on June 22nd, in the P. and O. steamer *Mureddia*, and after touching at Suez and Marsa Matruh came to anchor off Port Said on July 4th. I should here mention that soon after passing through the Straits of Messina I was hailed two long wireless telegrams offering the hospitality of Egypt, so we were not altogether unprepared for a kindly reception.

Receptions and banquets on a large scale were arranged, both at Cairo and Alexandria, the principal hosts being Prince Omar Tounoun, Sered Hamed El Bakri, Zaki Pascha Nag o Baraka Bey, Malik Khateeb, King Hussein's representative in Cairo, and Ehsan El Bakri. There were, of course, many more, and they all succeeded in making our stay in their country a thoroughly enjoyable one.

In all, we paid two visits to Alexandria and were fortunate in obtaining long interviews with King Fuad of Egypt, Lord Ailerby, and Prince Amer Tounoun.

In Memory of the Prophet

I wish here to emphasize the fact that before starting for the East I was careful to point out that there was nothing of a political nature in the undertaking. It was purely a religious move. My words were: "My reverence and admiration for the Prophet is very great, and I am doing this in honour of his memory and for that alone. There is no political significance whatever. But it is gratifying to find that many influential people consider that the move has had its good results. Many letters have reached me to this effect, both from Christians and Muslims, especially, pointing out that it has tended to cement the feelings of kindness and brotherhood existing between Muslims of different nationalities who are all loyal subjects of King George."

On July 11th we left Cairo and embarked at Suez on the Khedival steamer *Mansourah*. The passage down the Red Sea was the coarsest I ever remember, for we were followed by a good strong north-west wind with a velocity far in excess of our own modest eight knots per hour. The captain, who was a jolly and cheery Greek, was optimistic in everything except the weather, and he invariably replied to queries as to the temperature: "It will be very hot to-morrow. But it was always cooler when I was arrived!"

A Wonderful Sword Dance.

We were given a most cordial reception by the King's representative at Jeddah, and a big dinner, with a wonderful native sword dance following it, had been arranged in our honour.

On the day following the dinner, King Hussein sent his car to fetch us into Mecca and we accomplished the journey in a couple of hours or so instead of one and a half days, which is taken by the camel. His Majesty's eldest son, the Amir Ali, was the first to greet us in his father's name,

and then came Fnuhi Khateeb, his brother-in-law.

His Majesty arranged a review of his troops for our benefit on July 17th, and it was interesting to watch the hardy roughriders of the desert carry on many evolutions and trials of horsemanship and to observe the Bedouin Camel Corps, all armed to the teeth with every kind of weapon.

I was standing next to his Majesty at the saluting point, and casually remarked that he had some useful material in his army and that they might make good British soldiers. His reply was characteristic: "It is only a boy's talk. I am not thinking so much about fighting. I am trying to understand European politics."

Nearly a Catastrophe.

We now performed our first rite, the Tawaf, or circumambulation of the Kaaba, which is situated in the centre of the Grand Mosque. We walked seven times round the sacred edifice and kissed the Black Stone in the eastern angle of the building. Next we performed the Sa'ee, or walking and running seven times between two small mounds, "Safa" and "Mawa" in imitation of Hagar's search for water when she and her son Ishmael were driven out of the desert. The Zam Zam Well is within the walls of the mosque, and the water is held in the greatest veneration and is often bottled and taken away by the pilgrims. It is said that the Zam Zam water was miraculously revealed to Hagar.

The Ihram, or sacred dress, is worn by all pilgrims without any exception. It consists of two sheets only—one round the waist and

one round the head. It sounds simple, but it is not an easy dress for a European to manage. It is a constant danger of one both of the sheets slipping off.

This accident very early happened to me. A certain occasion when I was with the King, and I only just managed to get the most important sheets on.

On July 21st a catastrophe occurred.

One is supposed to wear in head-dress of any kind only sandals on the feet. Even the King to be a beggar, all are dressed exactly alike. The symbolical meaning is very beautiful: We brought nothing into the world, we give up worldly thoughts and approach our Maker in deepest humility, asking His blessing and guidance in the right path.

Our next duty was to ride out to Mount Arafat, about ten miles beyond Mecca, there to listen to the sermon which is preached every year in memory of the Prophet, who was wont to address his followers from a certain spot about half-way up the hill.

"Stoning the Devil."

It was on July 21st that we set out from Mecca in a grand cavalcade headed by the Bedouin Camel Corps, all armed to the teeth with every kind of weapon. Next came ourselves in the carriage and last of all the King lent us for our various journeys; then followed a long string of beautiful Arab stallions, all led by their grooms; next came the King mounted on a magnificent Arab and surrounded by his bodyguard and standard bearers. Then came the attendant holding aloft the celebrated golden umbrella, and then a number of mules of the army.

On the 23rd we heard the sermon and returned to Mecca, and then proceeded to Mina, where we performed another rite—stoning the devil. There are three stone masonry pillars not far apart in the main thoroughfare of Mina, and round them are low circular stone walls. Each pilgrim throws seven small pebbles at each pillar—twenty-one in all—and invokes God's help in the work. "In the name of Allah, and Allah is All-knowing. I do this in hatred of the devil and to please my Lord."

This concluded the religious observances. Amongst the gifts I received from his Majesty may be mentioned a gold watch and a pair of gold shoes. Before I left Mecca he sent his son, the Amir Ali, to see us off and invest me, in his name, with the exalted order of the Nishan, first class.



LORD HEADLEY wearing his robes, and the First Order of the Nishan.



"For goodness' sake, Mabel, ask that fellow to speak up!"



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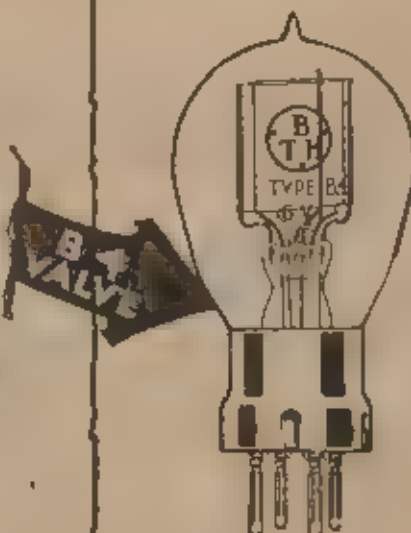
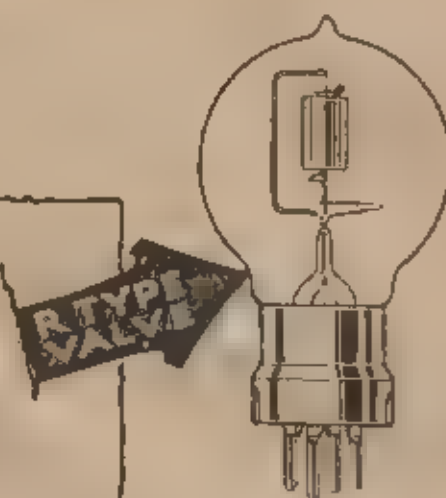
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B.B.C. PERSONALITIES.

H. A. Carruthers.

Station Director, Glasgow.

GLASGOW is one of the great centres of broadcasting, and the real boom in wireless at Glasgow is a sign of the station was not all due to the novelty of the innovation. It was due also to the programmes that were broadcast, and the increasing interest in that area shows that the work of Mr. Herbert A. Carruthers as station director is still appreciated by listeners.

Mr. Carruthers started his professional career as a church organist, and has been associated with music nearly all his life. His musical studies were spent at St. Mary's Cathedral Choir School, Edinburgh, and at the Royal Academy of Music, London.

In the former place he was a choir boy for over three years, during which time the real foundation of his musical knowledge was gained. He still believes that as a beginning to a musical career, the musical education of a cathedral choir boy is unparalleled. Certainly this is so in the case of one who is destined for a career as a church organist.

A Youthful Organist

On the completion of his school education, he was articled to the organist of St. Mary's Cathedral, Edinburgh, for five years, and was then a student at Edinburgh, under Professor F. J. Nicksa, whose writings on musical history are so well known, and whose book, "The Life of Chopin," is placed amongst the finest musical studies of recent years.

Later, he was appointed sub-organist to the cathedral.

During the war Mr. Carruthers enlisted as a private in the Royal Scots, and later obtained his commission in the Royal Marines, and gained the rank of captain. He served with the Royal Marines in the famous 83rd Royal Naval Division.

Conductor of Many Orchestras.

After the war, he resumed his duties as organist in St. Mary's Cathedral, but soon declined an appointment as organist and choir-master to one of the principal churches in Scotland—namely the Park Church, Glasgow. Here Mr. Carruthers remained for three and a half years, during which time he played an important part in the musical life of Glasgow.

Included in his past musical appointments are those of conductor of the Glasgow Amateur Orchestral Society, a Symphony Orchestra of over 70 performers; conductor of Paisley Philharmonic Society, with a chorus and orchestra of about 200.

He is known as an organist to listeners all over the country, and gave a broadcast organ recital from the Westminster Cathedral, London, on November 1st last year.

"Uncle Bert."

Mr. Carruthers is now engaged in organizing further musical attractions for the Glasgow station, after the two recent symphony concerts in St. Andrew's Hall, Glasgow, and is looking forward to making a still greater contribution to the musical life of Glasgow.

As the church organist, "Uncle Bert" has a great deal to do, and the pressure of work in the broadcasting service has not prevented him from taking part in the church service as frequently as at present.

A musician both by temperament and by training, painstaking in his work, he has gained the confidence of numbers of people who assist in Scottish musical, educational, and social life. His Religious Committee and his Educational Advisory Committee are as representative as possible and have rendered him valuable service in his work.

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THE CHILDREN'S CORNER.

CONDUCTED BY
UNCLE CARACTACUS

A Letter from Uncle Dan and the Story of the Kilt.

HITLER, Phibler.
Uncle Dan, of Manchester, is going to have a few words with you.

It is such a long time since I said anything to you, isn't it? Last week such a funny thing happened. We had a Pritch and Judy man here, and a little girl wrote to us and asked if Mr. Pritch would send his photograph. So we asked Mr. Pritch, and he said that he must have a holiday so that he could have his dents removed and a new coat of paint. Then he would have his photo taken and send it to her. Uncle George, who was running about the studio, went and trod on poor Toby's tail, and Toby was really angry. But he was a very well-behaved Toby, and he only sat up and

Uncle George Upset.

Uncle George was so upset about hitting him that he went out and got him a new collar, and Toby was proud. He ran round the studio and jumped on the piano stool and tried to play the "Kitten on the Keys." It was so like that our cat who sat came in. Toby saw her, and immediately left the piano, but the cat was too quick for him, and jumped on Uncle Victor's shoulder. She was quite safe there, as Uncle Victor is a very tall Uncle, though not so tall as Uncle Caractacus in London. It's lucky that he isn't, or else he would bump his head on our studio door.

Poor Auntie Rosamund has been away ill, but she is much better now.

You all know Sabo, the funny little man you read about every week. Well, a man came in last week, and he said: "Well, strangers, I'm glad to see you write about us in your magazine."

We could not understand until he explained that the little black man was "Say Bo," which

is an expression some Americans use when speaking to a friend. But Sabo belongs to us, doesn't he? Sometimes when I am sitting in front of the fire I think I can see Sabo running round the room.

Not far from Manchester there is a place called Buxton, and it is very high. It is 1,100 feet above the sea level, and there are heaps of snow here and all the children go tobogganing. Do you know what that is? You sit on a sled at the top of a hill, and you simply fly down the hill over the snow ever so fast. Sometimes you fall over in the snow, and you get up looking like a snow-man.



WOULDN'T YOU LIKE THIS FOR EASTER?
This crystal set in an Easter egg is the latest seasonable novelty.

After last story, I want you to stay with me for a while. Mum is in Glasgow.

The Kilt.

On a cold and frosty evening, when I was playing home over the snow, I saw two boys on a sledge rushing down one of these hills close by the studio, one wearing a Douglas tartan

kilt, the other one a Cheviot. Well, that set me thinking and wondering if all you children understood the meaning of clans and tartan and why each one went under a different name.

Scotland, in the sixteenth century, was divided into many parts, involving no less than thirty-one clans, each one, too, claiming its part of the Highlands. Pick up to yourself a map of Scotland, and bear in mind that the Highlands run from Caithness to Strling, thence south to Kinross and Aberdeen, round by Hantly and the south of Elginshire to a point a few miles from Inverness. In the lowlands we had the MacLeods of Lewis, Donalds, MacDonnells and MacNeils, Saye, also, with the MacLeods of Harris, MacDonnells, and MacKinnons; MacLeods with the MacLeans and Macquarries, Colman and Ormsay with the Duffin or MacFies, Islay with the MacLeods and MacLeans, Arran with the MacLeans.

You will see, then, that a clan was a set of men all bearing the same name.

To detail all the general changes of clothes in general is a difficult task, more especially so with regard to the Scottish dress. In the earliest days people called the kilt inhabited the country and in common with the Gauls and ancient Britons, wore the tunic, and were very fond of brilliant colours.

When Malcolm Canmore was reigning in the year 1060, he shifted his capital from Scone to Dunfermline, and it is from this that we generally mark the beginning of the Highland system. The feudal system was in vogue at that time, and as small tribes grew out of it, each desired to have a distinguishing mark, which may account for the many special patterns of tartan which have come into existence.

SABO RETURNS HOME.

By E. W. LEWIS.



and there were loud clappings and hangings going on outside, but this did not happen often; most of the journey was quiet, with a swaying motion from side to side, as if he was being rocked in a huge dark cradle. He supposed that he was on the sea. It was a good 'suppose.'

Luckily, he was at the top of the hill, and was not a very fat man, so that he had no trouble.

One day, when he was lying half asleep, he heard a small voice quite close to his ear. He turned his head and discovered that the voice came from a long narrow box, lying next to him, wrapped up in brown paper very neatly, and the label was a word in big letters. Fragile.

"Fragile," he said. "I am tired of that."

No, my bones ache. And I'm all at sea round with these papers."

"That sounds warm and cosy," said Sabo. "And my silk dress is getting all crushed, the voice complained."

Sabo thought that only a fine lady would have a silk dress, and wondered who she was.

"I wish I could see you," she said, "but it's all dark. Besides, when I'm lying down my eyes are always shut."

So Sabo knew that she was a girl.

After a little while, "Who are you?" asked he.

"I'm Sabo."

And my name's Helen. I'm going to England."

"So am I," said Sabo.

"I'm a surprise," said Helen. "An Easter present. I've got it all on a little ticket in my hand. It says, 'To Isobel, with Uncle Harry's love, wishing her a happy Easter.'"

"Isobel!" cried Sabo. "Want Isobel?"

"I don't know," replied Helen. "I'm going to her."

Sabo was greatly excited. I wonder if it isn't my Isobel! Her uncle sent it to her as well."

Are you an Easter present? Helen asked.

No," replied Sabo. "I live there."

"I've got golden hair and blue eyes," said Helen, who was very interested in herself, more than in Isobel's Indian.

Then one day there were sounds of grating

chains, and heavy things falling about, and whistles blowing, and people shouting. And Sabo felt the bag being lifted off the ground and swung through the air. Then a long rattling and rattling that lasted for hours and prevented him from getting a wink of sleep. This was because he was in a train. And shortly afterwards the mailing was opened, and Sabo was taken out and given to the postman.

"Hallo, little man!" said the postman. "So you've arrived! The young lady has been asking for you for a long while. How did you get on? Tell me about it. Tell her you were coming."

And the postman put Sabo in his pocket, and swung his letter-bag over the shoulder and set out on his morning round.

Sabo peeped out of the postman's pocket, and said: "Have you got a parcel there?"

"Parcel!" cried the postman. "I should just think I have. Lots of 'em."

One with Mrs. Brown's name."

Yes, there's one here answers to that."

Then she is coming to Isobel!" Sabo whispered to himself.

Isobel was waiting at the door, and as the postman came through the gate, he cried, "I've got him, miss. He's here right enough!"

And Isobel took Sabo and hugged him, and made such a fuss of him that she didn't trouble about the other parcels until long after the postman had gone.

Author "Sabo" Story next week



Listening to the city-

Away in your Cottage home, outside the City, far from the hub and bustle of business, you may sit in comfort during these cold evenings and yet share the enjoyment of music, the interest of late news, and other matters for your edification.

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Wireless Programme. Sheffield.

Week beginning April 20th, 1924.

SUNDAY, April 20th, 1924.

8.30-9.00—Programme S.B. from Birmingham.

MONDAY, April 21st.

8.30-9.00—SHEFFIELD KIDDIES' CORNER.
9.15-9.45—SHEFFIELD KIDDIES' CORNER.
9.45-10.15—SHEFFIELD KIDDIES' CORNER.

TUESDAY, April 22nd.

8.30-9.00—Programme S.B. from Birmingham.
9.15-9.45—SHEFFIELD KIDDIES' CORNER.
9.45-10.15—SHEFFIELD KIDDIES' CORNER.

WEDNESDAY, April 23rd.

8.30-9.00—Programme S.B. from Birmingham.
9.15-9.45—SHEFFIELD KIDDIES' CORNER.
9.45-10.15—SHEFFIELD KIDDIES' CORNER.

THURSDAY, April 24th.

8.30-9.00—Programme S.B. from Birmingham.
9.15-9.45—SHEFFIELD KIDDIES' CORNER.
9.45-10.15—SHEFFIELD KIDDIES' CORNER.

FRIDAY, April 25th.

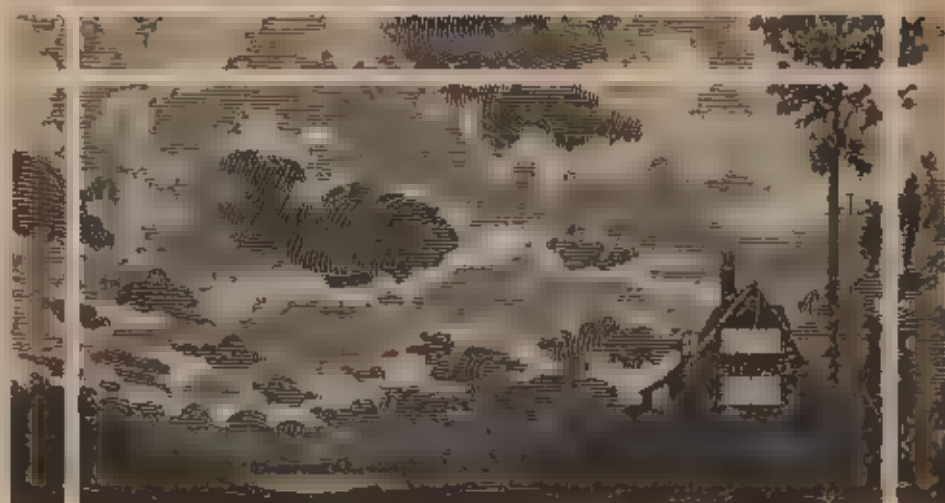
8.30-9.00—Programme S.B. from Birmingham.
9.15-9.45—SHEFFIELD KIDDIES' CORNER.
9.45-10.15—SHEFFIELD KIDDIES' CORNER.

LOCAL CONCERT.

M. S. H. C. F. A. (Soprano)
Ed. Norman (1)
Toreador's Song ("Coronation") O. B. C.
Ed. Norman (1)
Nancy Howe (Soprano)
W. Henderson (1)
Ed. Norman (1)
Soprano
Wendy
My Word, You Do Love Me
Queer
Nancy Howe (Contralto)
You've Got Your Mother's Eyes
Drummond
Give Me Youth and a Day... Drummond
Summer Rain... Willeby
FRED PENNINGTON (Solo Cello).
L'Adieu... Squire (1)
Rustic Dance... Squire
ALBERT BENNETT (Tenor).
Who is Sylvia?... Schubert (14)
Maire My Girl... Geo. Adken
M. Shrigley.
La Filleuse... Ruff
Tom Hobbs
"Oh! Oh! Hear the Wild Wind Blow"
T. G. Maffey
L. C. Crockett
"The Greatest Work in the World"
Teresa del Riego
"There's a Bit of Sunshine Coming Soon"
John Hay
Fred Bennett.
"Deputy Organist"
"You've Got to Come Along to Wedding"
Nancy Howe.
My Dearest Heart... Sullivan (1)
O! Fragrant Mignonette... L. C. Crockett (1)
9.30—NEWS—S.B. from London.
Weather Forecast. S.B. from Birmingham.
9.45—Ed Pennington
Mozart (1)
Towers (1)
An English Boy... F. C.
10.15—SHEFFIELD KIDDIES' CORNER.
10.45—SHEFFIELD KIDDIES' CORNER.

SATURDAY, April 26th.

8.30-9.00—Programme S.B. from Birmingham.
9.15-9.45—SHEFFIELD KIDDIES' CORNER.
9.45-10.15—SHEFFIELD KIDDIES' CORNER.



"—and the night shall be filled with music."

*"—And the night shall be filled with music
And the cares that infest the day
Shall fold up their tents like the Arabs,
And as silently steal away."*

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and L.F. use 12/6 (P. 1 for H.F. use 12/6)
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Wireless Programme. Plymouth.

Week beginning April 28th, 1924.

SUNDAY, April 28th

1.0-5.30. — Programme S.B. from London
8.0-8.45. — Programme S.B. from London.
8.45-10. — The Right Rev. Dr. MASTERMAN,
Bishop of Plymouth. Religious Address.
10.15-11. — Programme S.B. from London.

MONDAY, April 29th.

5.30-6.40. — PLYMOUTH CHILDREN'S HOUR
7.0-12.0. — Programme S.B. from London.

TUESDAY, April 30th.

3.30-4.30. — PLYMOUTH CHILDREN'S HOUR
4.30-5.30. — Programme S.B. from London

WEDNESDAY, April 23rd.

10.0-11.0. — 12.1-1.0. — Programme S.B. from London.
1.30-2.30. — PLYMOUTH CHILDREN'S HOUR
7.0 onwards. — Programme S.B. from London.

THURSDAY, April 24th.

6.30-6.40. — PLYMOUTH CHILDREN'S HOUR
7.0-11.0. — Programme S.B. from London.

FRIDAY, April 25th.

5.30-6.30. — PLYMOUTH CHILDREN'S HOUR
6.40-7.0. — NEWS & Weather Forecast

7.0-7.30. — THE HAND OF H.M. ROYAL MARINES (Plymouth Division)
By Permission of Col. Comm. H. M. Jones, C.B., A.D.C. and Officers R.M.

Director, Lieut. P. B. G. O'DONNELL.
Overture, "Di Bello" Sullivan
Ballad Music from "Prince Igor" Borodin

Selection from "Late Time" Schubert
8.0. — MINNIE SEARLE (Soprano).
"One Fine Day" Puccini
"The Silver Lamp" Montague Phillips

8.5. — JUANITA MINARDS.
Dramatic Recitals from Shakespeare.
8.15. — ALICE LAKIN (Contralto).
Beethoven and Arie, "Ombra Mia" Handel

9.0. — "The Silver Lamp" Montague Phillips
9.5. — GEORGE SCANTLEBURY.
"Jan's Cricket Match"
"The Hot Water Bottle."

9.15. — The Band.
March, "Der Ring des Nibelungen" Wagner
Selection from "The Tales of Hoffmann" Offenbach

10.0. — "The Silver Lamp" Montague Phillips
10.5. — "The Silver Lamp" Montague Phillips
11.0. — "The Silver Lamp" Montague Phillips

11.5. — "The Silver Lamp" Montague Phillips
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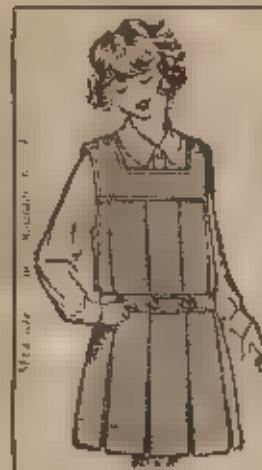
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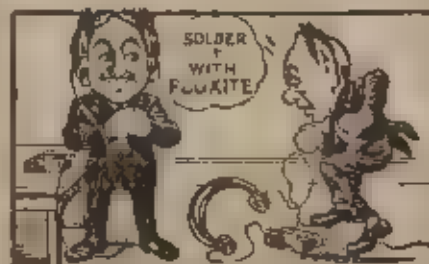
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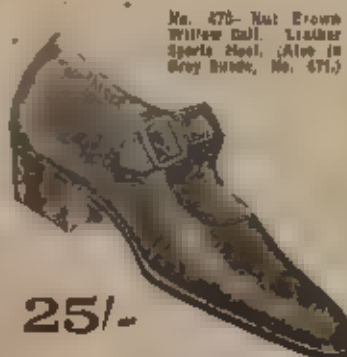
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| Lack of Ideas | Indecision |
| Indefiniteness | Shyness |

which diminish the working power of the brain, and it develops such valuable qualities as:

- | | |
|----------------|--------------------|
| —Concentration | —Resourcefulness |
| —Observation | —Organizing Power |
| —Perception | —Directive Ability |
| —Judgment | —Self-Confidence |
| —Initiative | —Self-Control |
| —Will-Power | —Tact |
| —Decision | —Reliability |
| —Ideation | —Salesmanship |

and a Reliable Memory

all qualities of the utmost practical use in life.

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Every day letters reach the Pelman Institute from men and women who have doubled their earning-powers and won other valuable advantages as the result of taking a Course of Pelmanism. Here are a few typical examples:

- A Manager reports that he has doubled his income.
- An Engineer states that he has secured a better position.
- A Clerk writes that he has doubled his salary.
- A Salesman reports "My salary is double what it was."
- A Dental Surgeon writes "My income has doubled itself."
- An Accountant states "I have been promoted twice in twelve months."
- A Lieut.-Colonel reports "Promotion has certainly been accelerated."

Many more examples will be found in "The Efficient Mind." Every reader who wishes to make the fullest use of his or her mental powers should get a copy of this book to-day.

This book shows you how, by devoting a few minutes daily to a simple course of scientific Mind Training, you can develop just those qualities which will enable you to succeed in life.

Just write to-day to the Pelman Institute, 93 Pelman House, Bloomsbury Street, London, W.C.1 (using the coupon printed on this page), and a copy of "The Efficient Mind" will be sent to you by post free.



Don't be a Slave of the Machine!

THIS has nothing to do with Engineering. It has to do with LIFE: your life, my life, everybody's life. It has to do with your Business, your Trade, your Profession. It has to do with your Personality.

DON'T BE A SLAVE OF THE MACHINE

It may be a typewriter, an office desk, or a shop counter.

It may be the customs, traditions, and conventions of your profession.

It may be the unchanging routine, the drab monotony, the mechanical regularity of your daily work and habits.

Sooner or later that is the machine which threatens all of us. The months and years roll on: the vision fades; the ambition that once fired us and drove us forward disappears. A network of Habit entangles us, the mechanism of our Business has clutched us in its coils; our Individuality has been surrendered to Routine, we have lost our Initiative, our Freedom of Choice; we have become the slaves of a soulless machine.

How to Develop Personality.

This tyranny of the machine is a danger to which the Pelman Institute is giving great attention. It is employing every means to strengthen PERSONALITY, so that the worker in any Profession or Business shall retain his Individuality despite the soul-enslaving influence of Routine, and shall become the MASTER and not the Slave of the Machine. In this work it is achieving remarkable success. The popularity of the New Pelmanism proves this beyond a doubt. For 25 years the Pelman Institute has been studying the "human factor" and enabling thousands of men and women to strengthen their Personalities, to develop the undeveloped powers of their minds, to increase their Efficiency (and thus their Earning-Power), and to become the capable masters of the machine instead of its habit-enslaved slaves.

I feel and know that I am no longer a slave to the crowd but a man of Personality.

This extract from a letter received from a Pelman Student is typical of thousands of similar communications from men and women who have developed INITIATIVE, CONCENTRATION, OBSERVATION, ORGANIZING POWER, PERSONALITY, and other valuable qualities of mind and character, by means of Pelmanism. And side by side

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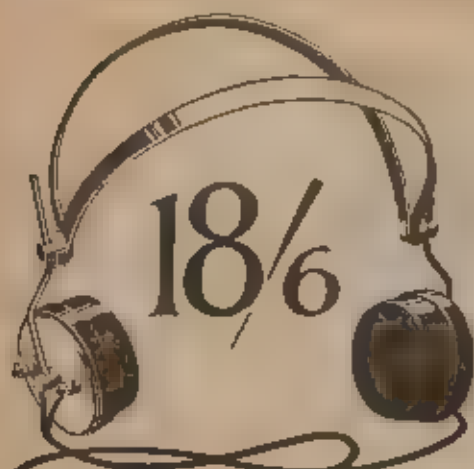
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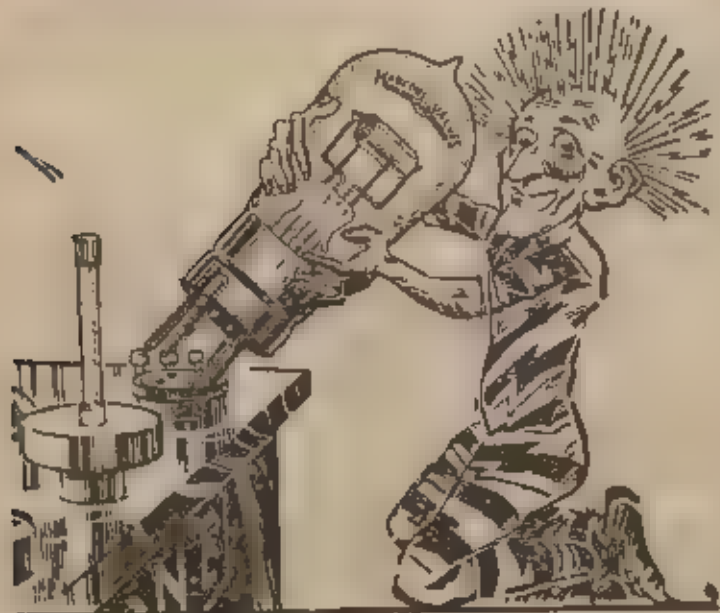
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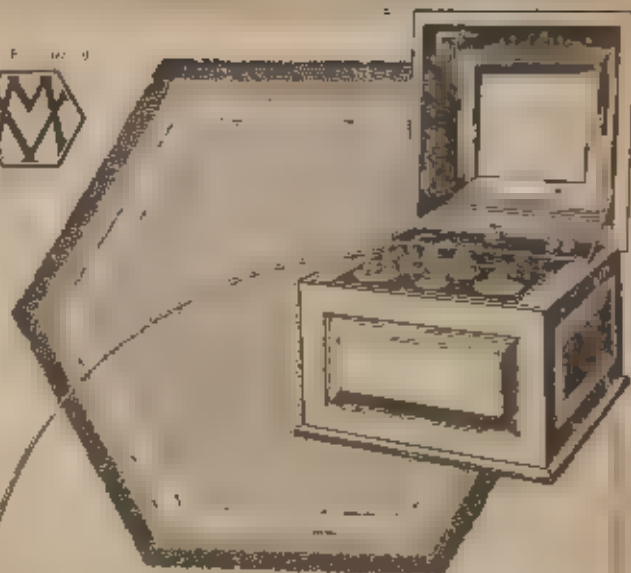
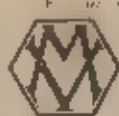
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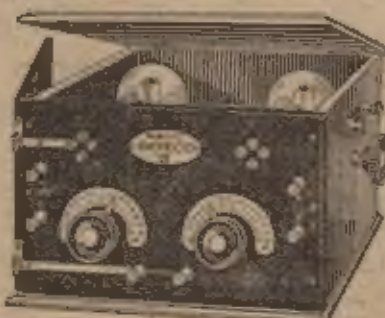
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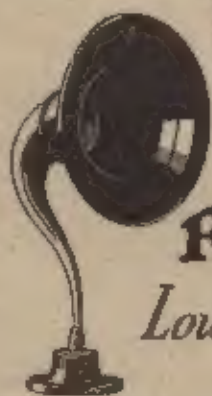
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